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# THE Modern Language Journal

Volume I

OCTOBER, 1916

No. 1

## THE FEDERATION AND THE PROPOSED MODERN LANGUAGE JOURNAL<sup>1</sup>

Under the general caption of "The Equipment of the Modern Foreign Language Teacher in Secondary Schools" I am asked to speak on "The Federation and the Proposed Modern Language Journal." The inclusion of this topic in the general question I interpret to mean that the framers of the program are of the opinion that membership and cooperation in professional associations as well as the support and reading of vocational journals are a part of a modern language teacher's equipment. This being decidedly also *my* view, I gladly accept the invitation to appear before you.

From the manner in which the topic is worded, however, it was perhaps meant that I should merely give you a short résumé of the efforts that have recently been made and the success that thus far has been had in uniting in a federation the various local and state modern language associations of the East and of the Middle West and South for the purpose of bringing out a federation organ which was to be a journal of, by, and for the teachers of modern languages. Still, I shall not allow myself to be limited to such narrow a scope. In fact, what I mean to do primarily, is to discuss before you the whole question of vocational or professional activities, as they ought to find expression in associational or journalistic endeavors, or in both. In other words, I mean to present to you reasons why we teachers of modern languages, especially those of secondary schools, ought to unite and take part in associations and why we ought to support and read, and also write for, modern language journals. Only in conclusion shall I speak of the particular and definite plans that have already been inaugurated to federate the existing local associations for the purpose mentioned, and as to the extent to which these plans have matured.

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<sup>1</sup>A paper read before the Modern Language Conference at the meeting of the National Education Association, held at New York, July, 1916.

Despite the gray hairs noticeable on the heads of some of us, we all know that as a class we modern foreign language teachers are still quite young. Many of us just hopped or simply 'grewed', like Topsy. Modern languages came; we did not get them or bring them. After they had arrived, somebody had to teach them and *we* did the job. We did it as well as we could. It would be useless to open up post-mortem proceedings for the purpose of investigating why or through whose fault so many of our scholastic patients died. Lodging the blame would not resuscitate the dead. On the contrary, I feel it would be far more proper for us to pass a vote of thanks to those engaged in this early teaching for having done no irreparable harm and damage to the medicine they applied and for having saved so many despite their imperfect art. To leave the simile and to become serious, I really feel that the earliest modern language teachers deserve unstinted praise for having inspired so many with a love and appreciation for these languages, so that later on, of their own choice and volition, they selected teaching them as their life vocation. This certainly speaks well of the innate capabilities and the pedagogic skill of the American teacher. If most of us older teachers, however, at one time have been cobblers and day workmen, some evidently worked out their salvation and have become scientific workers, and now it is safe to say, nearly all of us are on the sure road to becoming professional teachers.

Contrary to all other living organisms education grows, as we know, from the top downward. Much of the credit for our advancement, therefore, is due to the higher institutions of learning. They were the first to enrich their curricula, they attracted to their chairs men who were filled with adequate learning and with a love for and a devotion to their subjects, and in turn they sent out young teachers who possessed at least a modicum of learning and a fair appreciation of the subject they were to teach, though until quite recently they, too, had been as much at sea as their elder colleagues once had been with regard to the manner in which they were to proceed and as to how they were to ladle out the goods they had for sale. However, without question, this second generation had one great advantage. They were no longer, to the same extent, day laborers working on a job. They had a better grasp of the whole situation and had a greater outlook upon the possibilities



of their work. They needed no longer to concern themselves so much with the mere subject matter, with the *what*, and thus they had time and leisure to devote themselves to the *how*. If I may use again the simile I used before, they could take and did take the first steps from the trade stage of modern language teaching to the stage of the skilled workman, or to the stage of a profession. This latter stage begins, as we know, when the worker begins to become conscious of the importance of his task, when he begins to formulate in intelligent and intelligible terms the aim and purport of his labor, when he begins to arrange and systematize the various parts of his subject matter, and when he begins to think about the best ways and methods to accomplish the desired results; in other words, a task becomes professional work when it is being reduced to, or being made to rest on, scientific and philosophic principles.

Under ideal conditions a modern language teacher ought, of course, to be equipped with all this professional knowledge before he undertakes teaching. But such conditions nowhere exist and they certainly were not to be found here in the infancy of our vocation. To get it at all, the teachers had to get it for themselves. Some few, of course, might have gotten it, or did get it, all alone by themselves, but ordinarily such professional knowledge is the result of common effort. So it was too, with our work. Serious modern language teachers, here and there, began to band together, they formed associations. They met to discuss with one another the problems that confronted them and were of common interest to them. The weaker learned from the stronger, and the stronger increased their strength and clarified their views by presenting them to others, and perhaps by being forced to defend them before others. At times I hear a teacher say what is the use of going to this or that meeting? You don't hear anything that is new or important, and besides you can read all that is said in such or such a book. Usually I make no reply to such a statement, but I do form my opinion of that teacher. He or she, even if reputed to be a good class teacher, has not grasped the spirit of the profession and, I am sure, contributes nothing to the uplift of our calling. Of course it is not always possible to point to the tangible gain derived from listening to a paper or from hearing a discussion,—we teachers ought to know that intellectual gains are not always immediately discernible—but I venture to say that there is not

one here who, when summing up the experience of his life, will not say that he has learned more, or at least equally as much, from the experience of others, however humble the others may have been than, or as, he has learned from the systematic teaching coming from the lips of a professor in the class room. The attitude of our mind is much more friendly and hospitable to facts entering into our life in a casual manner than toward those that are designedly thrust upon us. It is well known that no learned profession in the world has exclusively, or even chiefly, developed in the cloistral halls of the university or in the secluded study of the scholar. Faust found this out. His salvation began when he abandoned seclusion and when he went out into the world to see 'wie die anderen es treiben.' Tasso crumbled to pieces because he thought his brilliant mind was self-sufficient. History is full of examples to fortify my contention. 'Kulturgeschichte' points to the establishment of the 'Societät der Wissenschaften' at Berlin, a merely learned society, as the first indication of a rebirth of Prussia after it had been laid prostrate by the ravages of the wars. So may the first organized gathering of modern language teachers who met to talk over jointly matters concerning their work be looked upon as the beginning of a new era in language teaching, and the multiplication of them is the best assurance for the final success of our effort. And the more such groups we have, therefore, the brighter is the outlook. In fact this large country of ours ought to be studded with them from one end to the other.

Those of you who are called upon to answer inquiries regarding teachers made by teachers' agencies will have noticed that many of them ask the question "What interest does the candidate take in teachers' associations?" In my earlier days I thought that this was merely a question put in for effect and to fill up space, but today I consider it not only justified but as one of the very best that might be asked. For, a teacher who does not realize that his contact with others is one of the best means for self-improvement lacks, in my judgment, if not *the* most essential, at least *one* of the most essential elements of professional spirit and training. What should we think of a clergyman, or of a lawyer or a physician who did not belong to some body of his confrères where frequently the most vital questions of his profession are treated and decided? Why should it not be the same with us



teachers? Even the modern teacher who comes from his college or university equipped with a certificate, who has heard much of methods and theories, who has studied syllabuses and examined text-books and has a general perspective of his work, is, upon entering the schoolroom, a very helpless creature. He may know much about the scientific method of pursuing some definite line of research work, he may be able to trace some new features in the technique of the modern drama, or to lecture on the form of feminism as treated by some recent fiction writer, but whether the lesson book or the reading text introduced in the school by his predecessors will best serve the interest of his pupils, he may none the less not be able to say. By associating with teachers, however, who are similarly placed, by hearing them discuss their local experiences, he might in a very short time and in a most direct way find out just the things he wants and ought to know.

Besides and in addition, there is something else to be gained by people of the same calling uniting together in associations. It is perhaps an imponderable gain, but none the less it is one of the highest value, and a value not to be gained in any other way. It is the feeling of social solidarity, a feeling which creates professional standards, which engenders enthusiasm and ambition in all its members. It was this same spirit of solidarity which in the Middle Ages gave strength and vouchsafed success to the city guilds, and that raised the trade and crafts to the dignity of fine arts. Without imitating the evil features which eventually retarded and ossified all progress, we may to our improvement and advantage adopt much of that spirit. Strength lies in concerted action, and every movement of importance needs strength, collective effort of the many. There is no danger in our period of time and in our democratic country that personal initiative will be crushed. There is little chance for the much tabooed "automatized efficiency."

Some of these gains, as I intimated above, have already been made, especially in the higher strata of modern language teaching. We have a Modern Language Association of America to which presumably all but a few college modern language teachers belong. What this association, during a little more than twenty-five years, has done for modern philology and American scholarship in general I will not relate here, and what it has done and still is doing along

lines of social solidarity is evidenced by the fact that no younger member of the profession feels that he can afford not to belong to it. Unfortunately modern language teachers in secondary schools have not kept pace along this line with their college colleagues, at least not in all parts of the country. As a fact, there is no central organization representing their common interests and reacting in so beneficent a way upon the individual secondary teacher as does the Modern Language Association upon all college teachers alike. This is indeed highly regrettable. But there are signs that things are changing. Soon every large city and certainly every state will have a modern language association, and then there will be only a step toward a general federation similar in scope and character to the 'Neuphilologen-Verband' in Germany and other societies elsewhere. When that union has been effected it may be possible that the Modern Language Association of America, the elder brother, who more recently has devoted himself almost exclusively to the promotion of higher learning, will be only too glad to receive the younger brother with his more pedagogic learnings into his fellowship, and then there will be *one* Larger Modern Language Association comprising two separate but coordinate and interacting sections. This, of course, is 'Zukunftsmusik,' but it is a tune which meanwhile we may learn to whistle.

If my remarks as to the need of our joining together in educational associations carries conviction, I trust that each one of you, not already a member of such an association, will consider himself in duty bound to affiliate himself forthwith with one of them or to found one in his city or state if none exists.

Now a word about modern language journalism. You know we possess in this country several modern language publications of which we may be justly proud. Yet outside of the *Monatshefte*, printed chiefly in German and devoted, as the full title indicates, almost exclusively to the teaching of German, none concerns itself directly with the more pedagogic aspects of language work. True, there appear now and then highly valuable proceedings or bulletins of local or state associations, such as those of New England, or of New York State, or of Wisconsin, etc., but owing to their supposedly local character these publications unfortunately do not reach as large a circle and are not as widely known as their contents really merit. Besides articles on the aims and methods

of secondary modern language teaching appear sporadically in the *School Review*, the *Educational Review*, the *Journal of Education* and other papers, but we have no one paper devoting itself exclusively to the *teaching* of modern languages in school and college, such as nearly every other country possesses one and more. We ordinarily pride ourselves on being at least practical, but as regards this one field of endeavor we have no rights to this claim. It is really astonishing when we consider all the individual effort put into our work that we have so long allowed this energy to be spent and dissipated without collecting it and making it available to all. In every other branch of activity such a waste would be looked upon as lack of efficiency. The best thought contributed somewhere by some one on some phase of our work may be permitted to die unheard or heard only by a few, simply because we lack an organ of publication. Would similar conditions be thinkable in mechanics, law, medicine, or any other branch? Where would these be today in the race with the rest of the world, if they lacked a medium to make new discoveries and innovations the common property of all? It seems to me at times that all that is necessary would be to point to this anomalous condition and a change would be made at once. Meeting with colleagues at stated intervals for discussions of topics related to our work is very necessary and highly profitable, but why not make use of the art of printing instead of limiting ourselves to the once only means of communication, to the method of handing down facts only by mouth and speech. Child nature is much the same in California as it is in Vermont, and with slight modification the standards and aims of scholarship and of life in general are the same in both states; why, then, should a paper read in California and valuable for modern language teachers in that state not have its effect also upon those of Vermont? On this there certainly can be no two opinions and it is really remarkable that some enterprising firm has not long since called a national journal into life, a journal printed in English and covering the teaching of all modern languages in secondary schools. That it would at once have met with success there can be no doubt. Every self-respecting teacher would, before long, have considered it his duty to subscribe for it, to read it, and many would have gladly written for it. To sum up then, I believe we are justified in claiming that membership in, and cooperation



with, some vigorous association, as well as the support of some vocational journal are two essential features of a modern language teacher's equipment.

Now in conclusion I shall say a few words on the topic actually assigned to me, viz. on the Federation and the Proposed Modern Language Journal. And what I shall have to relate it may appear to you—to follow a German proverb—that I had heretofore attempted to force open doors that long since had stood wide ajar, “dassich offene Türen eingerannt habe.” Such, however, is true to only a very limited extent. Yes, there is a New England Modern Language Association, there is a New York State Modern Language Association, there is a New York City Language Association of German Teachers, not of Modern Language Teachers, there is now a New Jersey Modern Language Association and there has been for some years in existence a Modern Language Association of the Middle States and Maryland. All these, after much parleying and arranging of details, have now federated, Prof. Barnes of Union College and Mr. Host of Troy High School being president and secretary-treasurer respectively. The sole purpose of this original federation was both to launch and finance the much longed for journal, a journal not to be the property of any particular firm or institution but one to be owned jointly by all the teachers belonging to any one of the above mentioned associations and by such membership being also members of the federation. Shortly after this federation or at least a part of it had been organized, it was learned that the modern language departments of the university of Chicago, with the aid and under the aegis of the University, was contemplating launching a similar undertaking and adding the new journal to the list of the University's many other publications. At the kind invitation of the committee appointed by those modern language departments the officers of the federation entered into correspondence with the Chicago committee; conferences were arranged and the upshot of the negotiations was that the States of the Middle West and Middle South formed a federation similar to the one existing in the East with the intention of cooperating with us. At the Cleveland Modern Language Association meeting, last December, arrangements were made for the execution of the common plan. The delegates sent there were charged with power by their respec-

tive federations and, while not fusing the management of the two federations but leaving them as separate units, they elected for the next three years Prof. E. W. Bagster-Collins of Teachers College, Columbia University, as Managing Editor of the paper, to be called THE MODERN LANGUAGE JOURNAL, and a Board of Associate Editors equitably distributed between the two federations between the Germanic and Romance branches. As Chief Business Manager was elected Prof. A. Busse, Hunter College, New York City, and as Associate Business Manager Prof. A. Coleman of Chicago. The Price of the Journal for members of the Federation was fixed at \$1.00, eight numbers a year; for non-members at \$1.50. The first number is to appear in October of this year.

These, roughly speaking, are the facts with regard to the federation and the proposed Journal. Many minor details are of course still to be settled and worked out in the light of the experience forthcoming. I know that the committees worked hard and tried to make provisions in an a priori fashion for all possible contingencies but, no doubt, some of them will never come up, while decisions reached with regard to others may have to be changed. The first few issues are financially backed by individual promises of the original committee members, but let us hope that they will not be called upon to make good these promises. The prospects are good and if we teachers do our duty toward the project as eagerly as the publishers are doing theirs by promising to advertise, I feel sure the Journal will be a success from the start, and before long we shall be in a position to pay those who now give their time and labor to the undertaking for nothing.

C. F. KAYSER.

Hunter College, New York City.

## POSSIBILITIES IN A READING LESSON

How shall we conduct the reading lesson assigned to be prepared at home?

The prevailing reading method pursued day after day in many, many classrooms is simple enough but it does not answer this question satisfactorily. The instructor begins with:

"What pages have we for to-day? Eighty-five and eighty-six? Thank you. Mr. Williams you may begin."

Mr. Williams tries the usual subterfuge of translating without reading. He knows why. He reads abominably; the instructor has paid very little attention to that phase of the lesson and the class—none at all, because the translation of the next paragraph after all, is the matter of vital importance. Why pay attention anyway to Williams' agonizing struggles with foreign sounds, syllables and words? Of what interest are his painful exertions with his own elusive native language? The class knows, for it has been so from time immemorial, that the next paragraph will *be* translated in to English. Someone is to be called upon in three or four minutes and that someone must be ready. The wearied teacher (has she not listened to the translation of this story at least ten times?) would like to dispense with Mr. Williams' reading in the foreign tongue, but duty and conscience tell her that modern methods demand that a little French be heard in the French classroom. Williams painfully begins his reading and after many interruptions, corrections and reprimands, he is told to sit down. "He is stupid and inattentive and will never learn French anyway." Poor Williams inwardly vows that he will never prepare his lessons again.

The teacher's intention had been to have complete paragraphs read aloud as a drill in expression, phrasing and pronunciation, but time flies. Several pupils read a sentence and translate a paragraph. More struggles with foreign and mother tongues. The period is half over but the lesson is not half finished. Re-assuring her conscience with the thought that after all, she is preparing her pupils for examination, the teacher says (with a concealed sigh of relief): "You may translate into English without reading the French." She comfortably sits back in her chair, for



it is all smooth sailing ahead. . . . Mr. Henry translates, *Va-t-en, va-t-en, il cria à tue-tête* by, "Go to it, go to it, he cried to the cut-throat;" *Le lendemain, il a fait l'école buissonnière*, by "The next day he went to business school;" *Elle croyait qu'il allait pleuvoir à verse* by "She thought that he was going to weep poetically."

But the bell sounds! Pages eighty-seven and eighty-eight are assigned for the next day. The French *lesson* is over! Or rather the curtain has fallen on a translation *travesty*. The class passes to the next recitation and leaves France and the French language far behind. France and the French language? Has the class been in contact with a living country and a living language? Can the pupil draw any inspiration from his soulless operation of changing one language into terms of another? Will they set to work with interest and enthusiasm to prepare the next day's assignment? What has been the aim?

The *aim* of every reading lesson should be fourfold:

- (a) to increase the foreign vocabulary.
- (b) to train with equal emphasis the ear, the eye and the tongue.
- (c) to emphasize a few essential points in grammar.
- (d) to make the pupils realize that they are studying the living language of a living race whose thoughts, impulses, deeds and ambitions may be a lesson to the American youth.

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What then shall be done with the reading lesson? The possibilities are limitless. A few practical ideas will be suggested; the resourceful teacher will develop these into many more interesting and valuable devices.

1. Translation into English should be reduced to a minimum. If, however, examinations continue to demand translation into English, let the teacher occasionally read aloud to the pupils (whose books will be closed) and from time to time select one to translate the sentence read. Or, a pupil may read aloud and be permitted to select the pupils who are to translate from his reading. It is needless to say that translation phrase by phrase is neither a good test of preparation, nor of ear-training, nor is it a test of the pupils' appreciation of the foreign tongue. Complete sentences should be read and translated. In schools that prepare for college entrance or state examinations, it is well four or five times a semester, to call for written translation into English to be

done at home. In this work a most serious and painstaking effort must be made by the teacher as well as by the class. The teacher will immediately discover those pupils who have difficulty in expressing foreign thoughts and idioms in good English. These should be made to repeat this kind of work until they realize that languages are too far apart to allow of a word for word rendering. The pupil who translates into good English the first time, will, under ordinary circumstances, always do so and he ought not to be burdened with this type of work. The correction of these translation papers should not form part of the recitation and when returned they ought often to be used for re-translation.

2. In addition to the regular assignment to the entire class much time can be saved once in a while by selecting three pupils for special work. One is to prepare a list of the difficult words in the lesson, another a list of idioms and the third, a list of difficult sentences. The next day they are the pupil-teachers who call upon their classmates for the translation of the difficulties. This review should be quick and even if the lists are exhausted twice, there will be time for other work during the period. From time to time, it will be found helpful to ask the entire class to hand in their list of difficulties.

3. It happens seldom that the teacher's French or German is heard in the classroom for anything except isolated words, corrections and questions. And yet we expect the pupils to read correctly and expressively. It is well, therefore, from time to time, to devote the whole period to the teacher's reading. In that way and in that way alone can the class be made to appreciate the rhythm of a French sentence or the place of the tonic and the expressive accent. It does not require very much ability on the part of the teacher to discover whether the meaning of the story read is clear or not. Of course books are closed and flagging attention may be changed to general, sustained interest by calling upon pupils to repeat whole sentences. This repetition is an exceedingly valuable exercise especially in the early part of the course.

4. In order further to emphasize pronunciation, phrasing and accent, it will be found useful to assign a paragraph to each pupil for special preparation in addition to the customary assignment. It goes without saying that each pupil ought to be ready to read

any part of the lesson but practise has shown that the results are much more encouraging when special effort is called for. If the pupils are asked, in addition, to memorize the most beautiful line or passage in the lesson or that line or passage which appeals to them most, the recitation will be an invaluable exercise in clear and forceful reading.

5. Questions and answers on the text should be the most general method. There should be a generous mingling of *where* and *when* questions calling for facts and *why* questions calling for thought. No opportunity should be lost for emphasizing grammar points in the text. This question and answer method means a continuous and rapid fire of clear and challenging questions by the teacher—never tiresome and always stimulating to the class that has prepared its work—in which facts must be called for, thought provoked and grammar applied. We too often forget that questions on a text may be made the questions, the conversation of every day life and that every sentence is a storehouse of applied grammar.

6. A shorter reading assignment may sometimes be given and the pupils asked to write out twenty or twenty-five questions on the prepared text, questions which must cover the essential points of the lesson. These questions are read by the pupils the following day and with books closed they are answered by their classmates. There will be a great variety of questions which will easily cover the whole lesson. Active participation in the lesson on the part of the pupils necessarily accompanies such a method and eager spontaneous interest cannot fail to prevail.

7. An excellent drill on question-forms may be given in connection with the reading lesson as follows: Assign a two-page lesson from which ten topic-sentences have been selected. Each pupil is given one sentence. He is to write out as many questions as he can frame on the assigned sentence. Competition is always keen. He will wish to outdo the classmates who have the same sentence and if possible hand in more questions than anyone else in the class. The answers to these questions must be given orally during the recitation and as the pupils themselves will conduct the work, the teacher will simplify and correct ambiguous or confusing questions. The preparation of such a lesson requires on the part of the pupil, ample knowledge of the subject-matter con-



nected with the assigned sentence. The direction of such a recitation requires, on the part of the teacher, patient, encouraging and suggestive criticism.

8. Outlines of the prepared lesson in the foreign tongue may be demanded, especially in third and fourth year classes. In studying plays, outlines of scenes and acts, handed in as the reading progresses will form an interesting story of the whole play. Such a notebook will not only give the resourceful teacher an opportunity to call for illustrative material but will also be an invaluable aid for discussion and review.

9. The class must always be prepared to give the substance of a short passage read aloud. Too much must not be expected in the early stages of the work. The teacher's encouragement is most needed in this type of a recitation. A written exercise may be combined with this lesson by sending the pupil, who has just read, to the board to write the substance of his passage while the next pupil reads. When five or six themes have been written at the board, themes which cover the day's assignment, their correction will be an interesting review of story and vocabulary.

10. An additional exercise of this kind—an exercise which brings in the element of ear-training—might well be turned to good account. Especially would this be of permanent value in the first year when timidity must be overcome not only by encouragement but by instilling in the pupils a feeling of power and achievement. This scheme requires the pupils, with books closed, to give the substance of two, three or four sentences read by the teacher. The ability to grasp a thought uttered in a foreign language and to reproduce it in that language, is worthy of careful training.

11. This brings us to the question of complete oral reports of the lesson studied. This exercise, so often put off to the third and fourth year, should be in general use from the very beginning. The power to tell a story in the foreign tongue must be developed slowly and intelligently. It is well in the early years to expect only two or three pupils to make special preparation for such reports. No great mistake has been committed if at first they are allowed at first to glance at the open book when telling the story, then a few helpful notes on a slip of paper may be permitted, until finally the pupil is able to stand squarely on both feet and make

the report without interruption or assistance. A modification of this plan is the progressive story-telling recitation in which the first pupil begins the story of the lesson and the others are expected to take up the theme whenever the teacher sees fit to interrupt the story-teller.

12. One of our aims is to increase the foreign language vocabulary. From time to time this may be done by carefully selecting thirty or forty important words in the lesson—words that will cover the main points of the story—and calling for sentences containing those words in class. Only those sentences must be accepted that bring out the salient ideas of the lesson. The ability to do this undoubtedly indicates thorough preparation on the part of the pupil.

13. Vocabulary building may be varied by writing on the board a list of twenty or thirty important nouns, verbs and idioms of the assigned lesson. The pupils then are required to write a résumé of the lesson prepared at home using the suggested words on the board. These compositions must be short because a few must be read in class and corrected.

14. A purely grammatical study of the reading lesson ought to form part of the regular work. At least once a fortnight a serious effort ought to be made to emphasize grammar by means of the reading text. This must not be an attempt to bring out every grammatical point as it is reached. To treat every word in the sentence as a challenge to our grammatical understanding is confusing, uninspiring and valueless. Two or three points at a time—for instance the agreement of the past participle and the present participle in French—can be made the object of an interesting hunt in the field of grammar. Then grammar becomes a living tool, indispensable for the complete appreciation of the foreign tongue.

15. Re-shaping is a useful combination of grammar study and oral reading. This means the reading of a paragraph of the prepared lesson with necessary changes. The following are a few suggestions for the French lesson:

(a) Mettez tous les noms au pluriel.

(b) Mettez tous les noms au singulier.

(c) Donnez au paragraphe suivant la forme interrogative. La forme négative.

(d) Mettez les verbes de ce paragraphe au passé indéfini.

(e) Changez la phrase suivante, de manière que le participe présent soit employé comme adjectif verbal.

(f) Remplacez les noms de la phrase suivante par des pronoms. (For example: *le soldat remet l'épée à l'officier* is to be changed to *Il le lui remet*, etc., etc.)

16. The missing word method is not a childish game but requires on the contrary careful preparation. A typewritten or mimeographed set of sentences, about thirty in number, is needed with at least fifty dashes for missing words. The sentences are of course taken from the assigned reading lesson. Care must be exercised to frame the directions in such a way that guessing will be discouraged. The following suggestions may be helpful:

(a) Complétez les phrases suivantes. (For example, *Il ira la voir* pour que—

(b) Remplacez les points par le contraire des mots en italique. (Ce garçon est  *paresseux*  l'autre est...)

(c) Remplacez les tirets par des adjectifs possessifs ou des pronoms possessifs.

(d) Complétez ces questions. (—faisait-il?)

(e) Mettez la préposition convenable à la place du tiret, etc., etc.

17. Dictation should often form part of the reading lesson. In the first year, the exact sentences as they appear in the lesson studied at home should be the subject of dictation. Later it is an excellent scheme to cover the whole lesson by dictating a résumé (prepared by the teacher) of the reading assigned. This résumé should follow the text closely at first. Questions on the text may be dictated to the class during the first half of the period and the last half devoted to answering the questions on paper. This is a dictation and composition exercise, always interesting and stimulating.

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Many more suggestions might be made. Let these suffice to show that translation into English must be reduced to a minimum and that when examinations cease to call for translation, this antiquated and valueless method must be banished from the classroom. Then will the language of the recitation be the language studied, the living language of a living country, the language of a



glorious people, the language of a country that has been guided by great principles and great men, the language of a race that has achieved and is achieving a vital work in its allotted place in the great structure of human society, the language of a nation that will teach our American youth that there are *world wide* ideals of service, efficiency, honor and duty.

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## THE EDITING OF FRENCH TEXTS FOR SCHOOLS AND COLLEGES

The chief purposes of this article are (1) to characterize certain typical English and American editions of French texts usually designated as Elementary, Intermediate, or Advanced, and intended for schools or colleges, (2) to restate or to formulate standards by which such books may be fairly tested, (3) to offer by the way certain constructive suggestions.

If my principal statements are accepted as correct, one of the conclusions to be drawn may resemble that which a 'live' manufacturer usually draws when someone can prove to him that his machinery does not work fast enough, whatever it produces, or that it produces an inferior article.

My facts are derived from complete examinations of a score, at least, of English or American editions (mostly the latter) published during the last twenty years or more, and from the perusal of many others, with approximately the same results from merely glimpsing as from careful scrutiny.

My conclusions are based not only upon these facts, as I conceive them, but upon several assumptions: One assumption is that the chief motive in studying French should be to learn as much French as possible (rather, for example, than to enrich one's mind with 'general ideas', or to discover whether it is Armand or Daniel who finally carries off the daughter of M. Perrichon); another assumption is that being a living language, French should be taught as such; another is that the best work that the most competent editor can do is well devoted when he edits a text for his juniors (a rare occurrence but *maxima debetur reverentia pueris virginibusque*); a kind of corollary to this is that young students, especially, should not be encouraged to slovenly ignorance by the use of slovenly textbooks (an obvious maxim and a common practice), nor should students of any age be instructed with bad or good examples of bad methods. What methods I venture to stigmatize as bad will be stated in the following paragraphs.

The features to be considered are (1) the reprinting of French texts, and (2) the notes, vocabularies, etc., that usually follow them;

as for the introductions with which the majority of such texts are supplied, they suggest to me no remark except that in each and every one I should like to see the reader reminded, if need be in *italics*, that a full appreciation of the beauties of literature is possible only to those who understand accurately the language in which that literature is written and who know furthermore how to pronounce that language or how it sounds when correctly pronounced; that the language is therefore the primary object to be studied; but I will reserve my observations on this point to the section on Notes.

# I

## THE REPRINTING OF THE FRENCH TEXT

1. The great publishing houses do their part so well that their reprints not only have a French physiognomy but are often better printed than their sources. For textual mistakes it is usually the editor who is responsible, for it is he who provides the 'copy', and he has ample opportunities to correct all misprints.

2. In the first place, the editor usually neglects to state precisely what edition was his immediate source. Also he sometimes garbles his original by introducing, altering, or omitting chapter-headings, and commonly fails to say whether he has altered the text proper.

When the editor cannot reprint a text in its entirety, every omission should be indicated by \*\*\*, by [\*\*\*] or otherwise, but unmistakably, and in his preface he should say precisely what he has omitted and why he omitted it. Here is an annotated edition of *Gil Blas* from which many passages have been *silently* struck out, while chapter-numbers have been changed to suit the editor's version. He has garbled *Gil Blas*; whether so as to make any passage obscure, I do not know; but such is the result in the case of an edition of *Salammbô* (in a 'Higher French Series'), for here the silent omission of somewhat more than two pages (p. 61), belonging to Flaubert's description of the temple of Sanit and its occupants, is essential to an allusion (p. 64) to those occupants and to certain features of the ornaments of the temple; Flaubert suffers, and the reader, if intelligent, must become confused. No note. But the editor should have epitomised the omitted passage, enclosing in [ ] whatever he has inserted. Since teachers



almost never have the time to collate, and frequently lack the means, they are commonly at the mercy of the editor and may be seriously embarrassed by students' enquiries as to such obscurities.

A philological training would be of great value to all such editors, and perhaps the time is near when such training will be made obligatory for all teachers above a certain grade.<sup>1</sup>

## II

### NOTES

1. What are the most constant characteristics of the Notes usually included with the French or other foreign texts chosen for our classrooms, and what kinds of notes are worth most?

A careful inventory of, say, twenty annotated editions, taken at random from the hundred and fifty or more in almost any favored teacher's stock, would offer pretty definite statistics, simplified by marked uniformity of methods in editing.

2. The non-linguistic notes usually deal with facts or with supposed facts which the student, and often the teacher, must learn if they are to understand the social background of the text, the complications of its plot (if it has one), and endless other matters that might be equally valuable to someone wholly unacquainted with the original text. Even the most learned reader needs such notes, for though it may be true, not everyone is aware that, for example, 'the social position of the mercantile class in France had greatly advanced under Louis Philippe (1830-1848)', nor suspect that 'Frenchmen have always maintained that women have a separate and different "sphere" from that of men'; it may even be worth somebody's while to note that 'Eugénie [Grandet] here and elsewhere displays a charming *naïveté*.' Usually such notes, however unequal in their interest or their relevance, save time which can be devoted to more careful study of the author's language,

<sup>1</sup>By 'philology' I mean the systematic, thorough, and in so far as may be, the *objective* study of language, or of a language, in all its aspects, whether it happens to express 'literature' or not. Since literature is an aspect of language, philology, as here defined, includes the study and editing of literary works, in the interest of truth. There is little truth and no profit in the common opinion that philology is the occupation of a few unimaginative persons whose principal interest exhausts itself in studying the origin of words. Fortunately for the public, all the physical sciences (including medicine and surgery), require more exact and more exacting methods than those which are generally followed in studying literature; however, in the literary field mistakes are seldom fatal.

and they may even reveal genuine research. Here, for example, is the musical notation of an air mentioned in *Eugénie Grandet*, or possibly the editor has taken the pains to insert a correct map of the scene of his story, when that scene is not fictitious. The more he can do toward producing a French atmosphere, the more his readers will owe him.

3. In most annotated editions, non-linguistic notes are mingled with linguistic notes. What advantage arises from printing them in separate sections?—the apparently novel plan adopted in the *Eugénie Grandet* just mentioned (a model edition, in so far as its non-linguistic notes are concerned).

A student who consults notes knows approximately where to open his book; but, since he is expected to look up every difficulty as it arises, and this seems to be his most reasonable course, such a division sends him from one line to a linguistic note, from the next to the non-linguistic section. Thus he possibly spends a few more seconds looking than if there were no such classification, but possibly he profits by developing his sense of order. As for the more inquisitive critic, he sees at once what relative importance the editor attaches to his two different kinds of comments.

To his non-linguistic notes Prof. \*\*\* devotes 24 pages; to his linguistic section (called 'Grammatical Notes'), an appendix of 8 pages in which he has *classified* a few of the syntactical phenomena illustrated in *Eugénie Grandet*. How can the teacher use such a diminutive treatise? And how and when is the student expected to use it? The treatise refers to numerous places in the text, but the text contains no reference to the treatise; but how in any case can such a synthesis be as useful to student or teacher as a presentation in which important or merely difficult 'grammatical'<sup>2</sup> phenomena are noted or explained upon their first appearance? If synthesis is desirable it can be adequately attended to by an index.

4. In every French text, difficulties abound, and considering how few teachers are keenly and intelligently interested in the very aspect of the French, or other foreign text, which for both teacher and student should be its most important aspect (See §5)—

<sup>2</sup>Furthermore, why, here or elsewhere, should students be tempted to perpetuate the archaic notion that 'grammar' is limited to syntax, with a little morphology in the shape of conjugations, etc.? Why not try to impress upon them what all the great modern grammarians mean by 'grammar'?

the student is supposedly endeavoring to become acquainted with French—, should not its linguistic aspect be made to dominate? Further, to return to an enquiry already made, if 'grammatical' notes are thus isolated, and synthesized, and not referred to in the text itself, the only time when the student can consult them with any profit, and that profit will be small, is after he has read the whole text, or most of it, for even though the teacher may be willing to make his own index from the text to the treatise, and even though this treatise be adequate, the student must come to class to get the information which should have been at his disposal while he was preparing his lesson. Furthermore, if consistency is worth something, why should not the non-linguistic notes be classified in like fashion?—they could be classified, quite as surely as grammatical or lexicological facts can be classified.

5. In at least ninety per cent. of the editions now under discussion, an overwhelming majority of the linguistic notes are merely translations of words or locutions ('idioms'), thus either usurping a function which belongs to the Vocabulary (chap. III) or repeating many of its definitions; further, the editor thus gives a personally expressed result, merely one result, for a given word or locution, instead of an explanation from which the student might learn simultaneously some principle of grammar or lexicography, being free then to offer his own interpretation, this to be corrected by his teacher if it is wrong or clumsily expressed. Authors of mathematical textbooks almost never *solve* for the pupil the problems that they have set for him. Why should our editors do so? Why not force the student to strengthen his brain by actually using it? Why teach languages on a lower plane than mathematics or the physical sciences? Save in those few cases where the explanation might have to be unduly subtle or quite too long, the substitution of translations for explanations seems to me a fundamental error in method. An *explanation* of **faire l' important** would or should enable even a rather dull student to understand **faire le soldat**; merely to translate it (for example, with 'to be stuck up') teaches little or nothing to the average undergraduate; if work is done for him, of course he will not do it for himself, and the more numerous such translations are the more will he be inclined to accept and perpetuate the common delusion that 'French is an



easy subject'—a statement which we have read or heard scores of times, though our acquaintance may include not more than ten American college graduates who can be said to speak and write French correctly—the convincing proof of knowledge when a living language is concerned, of two kinds of knowledge, for, to *speak* correctly, complete control of the vocal organs must have been acquired. French may be easier than Latin for those who treat both as dead languages.

Consider another example: **avoir beau** + infinitive, capable of numerous meanings, often totally dissimilar in their English forms, requires explanation, or at least, a reference to some well-known grammar wherein it happens to be intelligently explained; but **here** arises a 'practical' difficulty, for the editor's publisher may be unwilling to mention other publishers' textbooks, or many thousands of students may never have heard of the grammar referred to. That is one very good reason why the editor should deal, as fully as his knowledge and his publisher allow, with all the difficulties that reasonably industrious students are likely to see (or to miss!) in a given text; another good reason for doing this is that extremely few school-children or undergraduates of either sex ever look up a reference: finally, it is at least conceivable that the teacher herself (in the schools of the United States, seldom *himself*) will not be able to explain the difficulty.

There are other good reasons why grammatical or purely lexicological facts should be explained adequately and constantly—if possible.

1. The student should never be allowed to forget that what he is primarily attempting to learn is the French language. If the texts that he uses are well chosen, his appreciation of French literature (inseparable from the medium in which it is expressed) will develop almost unaided; but one cannot become a botanist or a gardener by merely loving flowers, and usually it is those persons who know most about them who loves them best. Similarly, the beauty of a linguistic construction, its fitness, should be most apparent to him who understands it best, and if he does not understand it, the chances of his being able to employ it correctly are lessened.

2. In so far as it may be analyzed at all 'style', it seems to me, is almost wholly a matter of sounds (How do they occur?), of syn-

tax, and of what may be called the *tone* or standing of a word or locution (Is it vulgar, or colloquial yet nicely used? Is it living, or purely bookish, or otherwise archaic? Is it apt, or merely affected? Is it technical, or rare, or dialectal, or characteristic of its user, or in everyday use? Etc., etc.) Possibly the teacher may often be able to answer such questions; often neither he nor the books that he knows can do so, and in any case the student should be kept aware that such questions are worth while.

3. Is it some pedagogical theory that has caused an overwhelming majority of the annotators of French texts to devote to non-linguistic matters an overwhelming majority of the notes that are not mere translations? In my opinion, the explanation is that the overwhelming majority of such editors are not deeply interested in the linguistic aspect, and this surmise seems to be substantiated by the fact that nearly all the dissertations and nearly all the maturer writings of most of our teachers of French are— what shall we call them? is not 'non-linguistic', correct? And is this condition not due, in its turn, largely to the fact that our environment does not help us to speak French, but rather hinders our doing so, with the natural consequence that most of us have to find our French purely or largely in books? In the schools of Scandinavia and Germany, of Holland and Belgium, a good many students learn even how to speak French, at least passably; perhaps that result would be far more difficult to attain in this country, but it is worth an effort, and such an effort would be greatly helped by making our editions of French texts primarily instruments for learning the French language.

### III

#### VOCABULARIES

1. Believing that French and other modern language texts 'sell better' if provided with a vocabulary, most publishers expect, and often ask for this feature, and they commonly recommend that it should be 'very full' or 'complete'.

Under this pressure, if not because he thinks best to add one anyhow, the editor usually compiles a vocabulary, or, for reasons which it would often be interesting to know, he entrusts this task to X. If he is convinced that X can do the work as well as himself, or well enough, or better, and X is willing, so much the better,

possibly even for the public; but even narrow-gauge lexicography demands several rare qualities, unless it is to be of the sort that we generally let pass.

2. What qualities would make such vocabularies good? And when they are good, what is the justification for making them?

In the first place, to be good, need such a vocabulary be complete? In the case of very short texts, such a degree of completeness as would enable an absolute beginner to understand every phrase (at all events if helped by occasional notes) is easily attainable; but even with brevity aiding, omissions are frequent, and an increasing length of text means a fast-increasing risk of omissions and of errors. Many of the longer vocabularies, especially, give the impression that after making a list of most of the individual words their compilers must have translated those words without regard for the text, hit or miss, giving the English equivalents which one might find in a pocket-dictionary of the Feller type, so that the puzzled reviewer has often to conclude that such and such a tail cannot belong to such and such a cat; the student fares worse.

3. That most such vocabularies are intended to be 'complete', and that they may safely be appraised as so intended, is to be assumed from the presence of **beau, frère, ici**, and the like, in editions called Intermediate, or Advanced, when no special locution is involved; but even a cursory examination, or a few days' experience in the classroom, will suffice to prove that no such vocabulary is literally 'complete,' that most of them are far from being so, and the omission of many locutions which cannot be defined if their component parts are scattered is particularly notable. If we grant that completeness is possible, or a close approach to it, when, if ever, is it worth while?

Save perhaps commercially, it is certainly not worth while for the compiler unless he does his work beautifully, in which case he may give himself a lesson in lexicography, that lesson being greatly simplified by the fact that nothing in his text, if modern, is likely to require long investigation.

Is a complete vocabulary worth while for the teacher who uses the book? Certainly not, unless it tells him what he cannot easily learn elsewhere; but this is almost never the case, nor, as a rule, does he discover that the compiler has taken particular pains to



use idiomatic English. A set of complete (accurate) vocabularies for several works of a given author, as Labiche, would of course throw light on his usage, might contain material valuable for comparative studies, etc.; but is it likely that this comprehensive task will ever be taken? And how many of the special vocabularies now existing in the backs of elementary textbooks (their true character) would be found worthy bases or adequate contributions? Probably none, and certainly none of those in which *à* is defined as meaning 'at, by, for, in, till, to, with,' or the like. Furthermore, the scientific value is nil unless exact references are given for all examples.

Of what value are such vocabularies to the pupil? I suppose this to be the point most worth considering.

Obviously, even though not really complete, they save time for him. But why should time be thus saved for him if, after a year or more of study, he still has to look up words such as **absence, aimer, auquel, autre, car, ceci**, etc.? Would such ignorance be too severely penalized if the student of this type found himself compelled to consult an ordinary dictionary, the dictionary which he should be expected to own and to use in any case?

That every word and every mysterious combination (e. g. **avoir beau**+infinitive) should be dealt with for very young pupils, even **père** and **mère**, is perhaps desirable; but this depends upon what kind of 'French for Beginners' or other introductory lessons this pupil can be assumed to have had, and in all cases, it seems to me, weaning should be begun as soon as possible. To include any simple word that the student must have met dozens of times is a practice that should be discontinued; in my opinion, *no* word or locution should be included if the pupil has already encountered it frequently, or if it can be readily found, clearly defined, in any of the six or seven French-English dictionaries (nearly all containing the same matter) now used in our schools. The editor must know what is unquestionably to be included or excluded. If, for an example, in **lui prenant la main**, the pronoun has a value peculiar to French, and therefore inconvenient to define, the editor may be justified in explaining that value in his Notes; the chances are that he has recorded **je** but forgotten **lui**, just as the chances are that he has recorded **aller** but has omitted **irai** and **vont**, or has

put them only under **aller**, where students as ignorant as many of his insertions imply would often not think of looking.

3. As has been pointed out (chap. II, §5), in an overwhelming majority of the editions under discussion, when the notes are linguistic they consist mostly of translations, many of which should be replaced by explanations, while a still larger number duplicate the alphabetical vocabulary or usurp its functions. Thus, to return to 'a terrible example' of bad workmanship by an editor *de cuyo nombre no quiero acordarme*, in a certain edition of *Perrichon* we find the following: (note) '**bouscules**, lit. "jostle" here *worry*'; (vocab.) '**bousculer** jostle, worry';—(note) '**en nage**, *dripping with perspiration*'—nothing as to the 'literal' meaning of **nage**; the vocabulary has '**nage**, *f.*, **en nage**—, dripping, perspiration'. Etc., etc. Sheer waste, and even worse; for this sort of thing helps to engrain indifference to that neatness of workmanship which is one of the chief ideals of good scholarship, a lesson that every student should learn and a method of procedure which in almost any textbook in mathematics or other subjects wherein verbosity is not traditional and accuracy is the main and ever present ideal, would less often be regarded as venial. In such textbooks, accuracy of statement and neatness of workmanship are habitual and are taken for granted, or the exceptional specimen is soon discredited; many of the worst annotated editions of French texts continue to be used (sometimes by hundreds of students) fifteen or more years after publication, and such editions are often abandoned, not because they are bad, but because some other French text is desired by teachers; they cannot be blamed for getting tired of texts that they have used repeatedly, even though a few of these happen to have been well edited.

4. It is seldom difficult to decide whether a given word or group requires definition rather than comment, but each of these requires philological competence, and accuracy of definition (this markedly concerns locutions) demands a sense of linguistic values, a genuine fondness for the right shade of the right color, a very keen understanding of French and a rich sense of English idiom. Bad English never correctly translates good French. Therefore, if the editor happens to be so gifted, he can render a service not generally rendered; he can constantly remind the student of the differences between the two languages, explaining in what they consist, and

he can do this generally to better advantage than the teacher, for the teacher has seldom made a special study of the text in question; so the editor's definitions may be justified in his notes.

5. There are many things with which no vocabulary can deal adequately—among them, the value of tenses. Take, for example, the group of verb-forms exemplified by *il écrivait*. No vocabulary can easily display the various possible English meanings (or semantic functions) of such a form, and as our undergraduates make a particularly bad showing in this matter (for the most intelligent among them appear to have heard vague things about it), the editor can clarify without infringing the teacher's rights; before the student goes to 'recite' the editor can at least give him a chance to decide whether *écrivait*, or whatever the verb and form happen to be, means 'wrote', 'was writing', 'could write', 'used to write', 'would write', or 'kept writing', etc. As 'wrote' is the habitual translation or mistranslation, even of the best students, this experiment, and others, might well be stated early in the notes, and constantly referred to; the lesson in English is purely incidental, incidental but indispensable.

6. To summarize and conclude sections 1-5, it seems to me that the editor should state why he has given to his vocabulary whatever character and purpose he supposes it to have; it seems to me that if he has included '*beau*, beautiful' and '*oncle*, uncle' in a list not intended for infants, he should at least try to shift the blame to those for whom he has thus sinned, that he should not Fellerise his text, that he should not duplicate anything, and that he should distinguish between commentation and lexicography. If there were any likelihood that such a resolution would be respected by all editors of French texts, the passage by some recognized body of the following resolution might be salutary:

WHEREAS all but the most backward students should be expected after a year or two of uninterrupted study, to know the meanings of all words and locutions which they have met scores of times in their readings, and WHEREAS for such students the frequent consultation of a general dictionary is in any case a desirable feature of their linguistic training; WHEREAS, furthermore, even approximately 'complete' vocabularies are not only of dubious scientific value when attached to ordinary textbooks, but also waste the time of their compilers, tempt them to be inaccurate, and require space which should be devoted to less accessible knowledge, *be it resolved* that in the case of so-called Intermediate and Advanced



texts intended for use in our schools, colleges, or universities, the addition of a 'complete' or ostensibly complete vocabulary is undesirable, and that if any vocabulary is to be added it should be strictly relevant, containing only such words or locutions as students of a given grade may reasonably have forgotten, or (preferably) such as they may be assumed never to have encountered or might not easily discover, adequately defined, in any of the several dictionaries recommended to students for their preparatory or undergraduate work in French, Spanish, Italian, German, and any other living languages commonly taught in our schools and colleges. *Be it resolved*, furthermore, that copies of this resolution be sent to all members of this Association, and that it be brought to the attention of those publishers who make a business of publishing scholastic editions of foreign texts intended for linguistic study.

7. Should the pronunciation of such French words as are included in the vocabulary be indicated?

If the publisher can supply the right typographical characters (preferably those approved by the International Phonetic Association), yes; but the editor should not use any system not generally recognized, no matter how 'scientific,' should not use any bad system (e. g. one in which **jour** is represented by 'zhoor'—this is authentic), and his work would probably be most useful if he followed the system of the International Phonetic Association. Under no circumstances should he neglect to indicate the pronunciation of words or of groups of words which even very good teachers might otherwise not know how to pronounce—for example, the plural of **arc-en-ciel**. None of the present phonetic dictionaries are complete; their omissions are numerous and sometimes embarrassing.

8. Genders are strikingly well indicated in a very recent edition of *Le blé qui lève*.

#### IV

##### QUESTIONNAIRES AND EXERCISES FOR COMPOSITION

1. Whenever a text happens to contain a large proportion of colloquial living French, what better material could the student have for queries to be answered in sentences based on that colloquial element, or for written work? But it is obvious that such material should be exploited in either case with the most scrupulous care not to ask what it does not explain, except in so far as the teacher can rely on knowledge already acquired.

2. As for *Questionnaires*, an edition of *Le cousin Pons* exemplifies admirably both what should, and what plainly should *not* be asked of any known American undergraduate. Here are some inquiries which might produce intelligent and intelligible responses: [1] 'Quel âge avait l'homme?' [2] 'Cette raideur pourquoi n'excitait-elle pas le rire?' [3] 'Duquel des péchés capitaux était-il esclave?' [4] 'Pourquoi tous ses anciens amis l'abandonnaient-ils?' Likewise a good many other questions allowing a response taken word-for-word from Balzac's story; but the editor devotes a third as many questions to his own English 'Introduction', in which, of course, the vocabulary is largely not colloquial (for the most part, highly 'bookish'), and here are some of the questions he asks about it: [1] 'Quelle est sa vie après sa faillite?' [2] 'Décrivez ce qu'on appelle "sa vision prophétique"!' [3] 'Comment expliquez-vous la prépondérance du physiologique dans son oeuvre?' —i. e. *œuvre*. [4] 'Qu'est-ce que c'est que "La Comédie Humaine"?' [5] 'Décrivez un peu la société de son temps!' And on 'Characters': [6] 'Que dit M. Harper? La Revue d'Edinburgh [*sic*]? Poitou? Caro? Stevens? [Leslie Stephen] James? Parsons?' For whom was all this *and more* intended?

3. The principle stated in section 1 seems to cover adequately appendices devoted to Exercises in Composition; however, I shall venture to enlarge upon it, deriving my illustrations from an edition of *Perrichon* (not the edition previously mentioned).

The four acts yield this editor thirty-one exercises, of which two at a time would be a reasonable assignment for a fifty-minute 'recitation'. His sentences are mostly short, have a pleasingly natural tone of continuity, are almost never strictly 'bookish', are nearly all properly based on the French text, yet force the student to use his 'head' as well as his eyes, and afford the teacher many chances to slip a little mirth into his instruction as he passes along the blackboards, correcting, or commenting.

The defects of these particular exercises, and of many others having the same intention (to utilize for oral or written work in French the text preceding them) are worth noting because they are general:

1. The editor has used a few expressions which are not justified by Labiche's text (certainly not by the parts to which the student is referred), expressions which even a very good student would be

unlikely to have in his general stock and would probably be unable to find in his dictionary. For example: 'thank your lucky stars,' 'who is *running off with* my valise' [italics mine], 'with a commission in the militia,' 'the whole family *drove back*' [italics mine], 'do not always harp on the same string', etc.

2. His English is not always truly colloquial, as it should be wherever it corresponds to truly colloquial French (most of *Perichon* is truly colloquial). For example: 'The road you are following is not the highway, but I think you will succeed *none the less for that*' [italics mine; note also a certain looseness of connection]. A few groups such as 'let us', 'do not', 'it is', and the like, should be 'let's', 'don't', 'it's', etc., for spoken English distinguishes between the shortened and full forms, and its distinctions should be noted in all attempts to reproduce conversation in print. In general, this editor is extremely careful on such points; other editors seem wholly unaware of the importance of distinguishing between truly colloquial English, or French, and clearly bookish English, or French.

3. In one or two cases his English is not English. For example: 'When strikes the hour for the duel. . . .'

4. His footnotes neglect scores of difficult expressions (mostly at least indicated by the text, or to be found in general dictionaries), yet they translate words such as 'true' (with **vrai**), 'like' (with **comme**), 'yet' (with **pourtant**), 'money' (with **argent**), 'often' (with **souvent**), 'several' (with **plusieurs**), etc., etc., all these examples being quoted from a single page.

Such footnotes are so strikingly superfluous that their presence is difficult to explain. May it be attributed to the influence of that traditional lack of systematic care which is apparent in so many modern-language textbooks, to a greater or less degree in nearly all? It seems to me that every detail should be scrupulously considered before any such book is printed; for a large part of this kind of work the editor need not have passed through any philological school to have acquired the necessary skill, valuable though such a training is in most of the phases of editing even in the editing of texts chosen because they are fitted for the elementary work of our schools and colleges. But for this purpose an editor must have at least one quality which is not required of a Suchier or a Gaston Paris: he must know how to make the best work that he can do



clear and attractive to young and old simultaneously, whether their grade is 'elementary,' 'intermediate,' or 'advanced.'

#### CONCLUSION

Whether or not a very large proportion of the kinds of editions which we have been considering deserve the fate which befell Don Quixote's *libros de caballerías*, they all might well be subjected to a scrutiny having something of the same character and intention. Accuracy in details should not be regarded as excusing manifestly bad methods. Good methods are known to those persons who have taken the pains to ascertain them, and there is no reason why they should not become more general, nor why the tests of excellence (or of the contrary) upon which they rest, or which they imply and apply, should not be used widely and be transmitted by teachers to all the pupils who can understand them. They are not difficult to understand.

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# LITERATURE OF MODERN LANGUAGE METHODOLOGY IN AMERICA FOR 1915

(No. 3)

## PERIODICALS

### Monatshefte

1. **Jonas, J. B. E.** Die Vorbereitung der Lehrer der neueren Sprachen in Deutschland. 16:10-13, January; and 16:43-50, February.

This address, delivered before the New England Modern Language Association at Boston, Mass., in May, 1914, leans heavily upon the standard book on that subject by J. Franklin Brown: *'The Training of Teachers for Secondary Schools in Germany and the United States'*, Macmillan, N. Y., 1911. 335 pp. \$1.25. J. holds up to us as almost ideal the thorough preparation of the instructor in Germany, who is still the schoolmaster of the world. (Cf. *Die Neueren Sprachen*, 23:129-41, June; and 23:321-36, October. Cf. likewise Wm. S. Learned: *'The Oberlehrer'*, Harvard University Press, 1914. 150 pp. \$1.25).

2. **Kenngott, A.** Answers to questions concerning the Direct Methods. 16:13-17, January.

Pleads for an unadulterated direct method, which is no 'mixed' method. To illustrate his position clearly, K. answers five pertinent hypothetical questions and concludes that the real direct method is absolutely equal to any pedagogical emergency as, e.g., in the treatment of translation or rather in the avoidance thereof.

3. **Keidel, Heinrich.** Ueber das Vokabellernen im Unterricht des Deutschen. 16:74-81, March.

This militant lecture is a queer admixture of good and of evil with greater preponderance of the former. The main mistake lies in the major premise that the mechanical, traditional memorizing of vocables, of disconnected words, cannot be dispensed with. In that K. is sadly mistaken. Any real Reformer knows this and therefore opposes the practice of memorizing vocables. We also believe in 'more iron in the blood' but likewise in 'more joy in school.' (Cf. in this connection § 16, pp. 80-86, in *'Psychologische Grundlagen des neusprachlichen Unterrichts'* by Hermann Kappert. Leipzig, Otto Nemich, 1915. 112 pp. \$.95. For very young children see the two articles, pp. 143-62, in the *Francis W. Parker School Year Book*, Chicago, Vol. IV, June, 1915).

4. **Almstedt, Hermann.** The Merits of the Direct Method. 16:81-88, March.

A. has given us in his monograph one of the ablest, most convincing expositions of this vital subject. While at all times moderate in diction without

any extravagance of rhetoric or of facts, he is impressive by his clean-cut analysis.

5. **Purin, Chas. M.** The Teachers' Course in German with Special Reference to Phonetics. 16:105-15, April.

Outlines in detail an acceptable course of preparation for teaching in a secondary school. Lucidly stresses the importance of systematic and careful training in practical phonetics for the teaching of pronunciation. Furnishes a valuable bibliography of experimental phonetics.—Cf. *Proceedings of the M. L. A. A.* for 1914, pp. XXXIX-XLI, vol. 30, No. 1, March 1915.

6. **Osthaus, Carl.** Parliamentary Exercises in German Student Clubs. 16:148-50, May.

A useful abstract of parliamentary practice.

7. **Lauer, Edward Henry.** The Organization of Second-Year College German. 16:151-56, May.

Rightly maintains that the second-year college German is the most difficult. Shows the great diversity existing among seventy-three institutions and offers his solution of the problem in a sane manner.—Cf. *Proceedings of the M. L. A. A.* for 1914, pp. XLI-XLII.

8. **Jonas, J. B. E.** Richtlinien für die Auswahl des Lesestoffes. 16:169-176, June; and 16:210-16, September.

As quoted in the 1914 Literature (II) No. 29, J. gives good definite hints for the selection of texts. (Cf. on reading: *Modern Language Teaching*, London, 11:147-48, July).

9. **Ferren, H. M.** The Joint Mission of Latin and German in America. 16:177-81, June.

Believes in the efficacy of German when preceded and accompanied by Latin.

10. **Hess, John A.** The du-Row in a College German Class. 16:216-20, September.

Presents a novel and effective scheme for vivifying elementary German in colleges.

11. **Hänssler, William.** The Disciplinary Value of Modern Language Teaching. 16:242-46, October.

Wants to see modern languages taught solely with a practical end in view. Asserts that logical thinking is not developed by linguistic studies.

12. **Krause, Carl A.** Literature of Modern Language Methodology in America for 1914. 16:255-60, October.

A critical study of the pedagogical writings of the year.

13. **Price, Lawrence M.** Natural Methods of Teaching German Composition. 16:272-80, November.

Strongly advocates real composition based upon the text. Such a process is *natural* as the student is writing German and is not translating into German.



Composition is basic and, properly taught, will lead to the goal of writing and speaking German effectively. (Cf. for such *natural* work: *Les Langues Modernes*, Paris, 13:128-35; July-August.)

14. **von Klenze, Camillo.** Die historische Vorbildung unserer Lehrer des Deutschen. 16:299-303, December.

Urges the absolute necessity of Realien in the preparation of teachers. Recommends a thorough study of history, of government, et al. K. is only too right in his argumentation. A teacher of German should know the soul of Germany.

### Educational Review

15. **Fitz-Gerald, John D.** Languages and the College-Preparatory Course. 49:168-90, February.

The writer, though a Spanish scholar of no mean repute, feels that Spanish, in spite of the present popular clamor, should not be included in the college-preparatory course, but should be postponed to the college course. For such students he considers the other languages of greater importance. Is in favor of the six-year high school so that foreign languages can be begun at an earlier and better age. To prove his point, he cites European practice.

16. **Waxman, Samuel M.** The Teaching of the Pronunciation of Foreign Languages. 50:82-91, June.

Earnestly argues for a more thorough preparation of teachers and for more satisfactory results in the pronunciation of modern languages by use of the international phonetic symbols, that can be uniformly employed in all languages. The training of the ear and of the vocal organs should precede the training of the eye. Caustically speaks of 'this hysterical mad rush into Spanish' when the teaching force for it is so pitifully inefficient or inadequate.

### The School Review

17. **Schmidt, Lydia M.** A Practical Course in Phonetics. 23:555-58, October.

Presents a simplified scheme for practical phonetic instruction in German, based primarily on imitation. Furnishes extracts from her outline. Cf. Parker's *Methods of Teaching in High Schools*, pp. 117-18.

18. **Cipriani, Charlotte J.** The Report of the Joint Committee on Grammatical Nomenclature from the Point of View of the Teaching of French. 23:679-86, December.

Protests the use of the terms 'conjunctive' and 'disjunctive', 'stressed', 'past descriptive', and 'conditions'. Cf. William A. Nitze's apologetic rejoinder, 24:188-95, March 1916.

19. **Starch, Daniel.** Some Experimental Data on the Value of Studying Foreign Languages. 23:697-703, December.

Through statistical tables these results are reached:

1. 'The study of foreign languages materially increases a pupil's knowledge of English grammar, but only slightly increases his ability to use English correctly.'

This may be construed as a brief for the direct method where the forming of correct speech habits is of paramount importance.

2. 'The scholastic records of students in the University of Wisconsin entering with Latin are only to a slight and negligible extent better than those of students entering with German. Likewise, the scholastic records in modern languages of students entering with Latin are only to a very slight extent better than those of students entering with German.'

In other words, S. comes practically to the same conclusion as did Ralph H. McKee for the University of Maine. Cf. No. 54 in the 1913 Literature by C. A. K.

#### Education

20. **Cooper, William A.** The Direct vs. the Indirect Method of Teaching Modern Languages. 36:1-10, September.

Considers the direct method the real gold of today. Vigorously opposes translation as dealing with mere form while the direct method deals essentially with substance full of interest. Likewise attacks so-called composition in lieu of which he places genuine written exercises.

A virile stimulating monograph. (Cf. Hardress O'Grady, *The Teaching of Modern Foreign Languages by the Organized Method*. Constable and Co. London, 1915. 108 pp. \$.35. For 'Composition': See Chapter VII, pp. 82-90. Organized = Direct. The Booklet is a stimulating contribution.)

#### Educational Foundations, N. Y.

21. **Hènin, B. L.** Why Modern Languages Should be Retained in the High Schools. 26:413-17, March.

Breaks a lance for the retention of French on the ground of its cultural and its commercial value. It is a polemic against the undue magnifying of Spanish even in Commercial High Schools.

#### The University of Kansas News-Bulletin German Edition

22. **Engle, E. F.** A Decade of German in Kansas High Schools. Vol. 15, No. 15, May 3.

Shows statistically that 'a German Epidemic has been sweeping over Kansas' from 1905-1914. The total number of pupils and of schools has almost trebled in those ten years. (Cf. Mention in *Monatshefte*, June, p. 190.)

**Bulletin of the New England Modern Language Association**

23. **Ballard, Anna Woods.** The Direct Method for American Schools with Special Reference to the Work of the Second and Third Years. Vol. V, No. 1, pp. 1-10, May.

Reiterates some of the principles and devices of the Reform Method. Does not frown on 'composition'.

24. **Snedden, David.** The Needs and Possibilities of Better Training for Secondary School Teachers in Massachusetts. 5:36-41, May.

Holds with Mr. William B. Snow, Boston, that we should teach thoroughly more language and have fewer languages in the secondary schools.

25. **(Geddes, Jr., James—Chairman).** Report of the Committee of the New England Modern Language Association on the Preparation of Teachers of French and German in Secondary Schools. 5:41-62, May.

A minute, painstaking report with four definite recommendations for raising the standard of modern language teaching. The dire need of a direct-method procedure is amply demonstrated and a reform demanded with definite and feasible aims.

**Bulletin of the New York State Modern Language Association**

26. **(Decker, Winfred C.—Chairman)**—The Training and Licensing of Teachers. Vol. 1, No. 4, pp. 41-45, January.

Report of the Committee on the Training of Teachers. The desirability and necessity of a Special License to teach German or French is advocated.

27. **(Monteser, Frederick, Chairman)**—Aids to Teachers of Modern Languages. Vol. 1, No. 5, pp. 49-53, February.

Prepared by the Committee on Syllabus and Examinations under the direction of one of the very ablest modern language teachers, Dr. F. Monteser, who, unfortunately, left us at far too early an age. Books, periodicals, and material aids are enumerated to guide the inexperienced.

**Proceedings of the National Education Association**

28. **Applemann, Anton H.** Germany's Recent Progress in Secondary Education. 53:137-44, August.

Points out the progressive changes that have taken place of late in Germany, secondary education as, e.g., Reform Institutions, new methods of physical training, writings of themes on familiar subjects. For the latter read in Carl Schurz's *Autobiography* the chapter on the Gymnasium at Cologne, where H. Bonne taught him German.



## BOOKS AND PAMPHLETS

29. **Hänssler, William.** A Handy Bibliographical Guide for the Study of the Spanish Language and Literature with consideration of the Works of Spanish-American writers. C. Witter, St. Louis, Mo. 1915. 63 pp. \$.60.

This booklet is intended to serve practical ends. It abounds in useful hints that will enable teachers to make an intelligent selection of books of reference.

30. **Heyd, Jacob Wilhelm.** Modern Language Teaching. Bulletin of the First District Normal School, Kirksville, Missouri. Vol. 15, No. 3, March.

Modern Language Series No. 1. 27 pp. Gratis.

Gives excellent hints on the technique of class room work in German.—An unreserved pronouncement of the Direct Method.—The pamphlet was prepared for the benefit of High Schools of that Normal School district. It tries to answer questions that for years have been asked the writer. It is of unquestionable help to all teachers. (Cf. Mention in *Monatshefte*, December, p. 328.)

31. (**Heath's Pedagogical Library Vol. 17.**)—Methods of Teaching Modern Languages. New Edition. Heath, N. Y. 1915. 218 pp. \$.72.

This revised edition purports to be up-to-date, but contains in the main antiquated monographs from 1886-1892. Comparing it with the first issue (1893), we find three substitutions in place of earlier articles and (Cf. 'Note') the Report of the Committee of the N. E. A., which however is neither the *Committee's* Report nor was it made in that form in July, 1914. Such a symposium written by twelve contributors (not thirteen authors), some of whom are indubitably less competent than others, makes the work as a whole of uneven, nay of doubtful value, and not truly representative. A tyro cannot be expected to discriminate wisely. (Cf. C. H. Handschin, U. S. B. of Ed., *Bulletin*, 1913, No. 3, p. 111, for a review of the first edition.)

32. **Judd, Charles Hubbard.** Psychology of High-School Subjects. Ginn, Boston, 1915. 515 pp. \$1.50.

Chapter X on Foreign Languages, pp. 211-46, is of especial interest to us. But J. is trying to sit on two chairs at the same time. Cf. my critique in, *Educational Review*, March 1916, pp. 258-59. The reviewer strongly feels that there is a 'single best method' in modern languages for High Schools, provided that the connotation of method is that of principle and not that of device. The chapter is suggestive rather than constructive. (Cf. the review in *The School Review*, September, pp. 497-500; and in *Educational Review* March, 1916, p. 317.)

33. **Parker, Samuel Chester.** *Methods of Teaching in High Schools.* Ginn, Boston, 1915. 529 pp. \$1.50.

We are attracted for obvious reasons by Chapter VII on Associating Symbols and Meanings: Learning a Foreign Vocabulary, pp. 122-41, which is tersely written in conformity with the ideals and practice of the direct method. Unfortunately, the author has advanced, on p. 316, a 'suggested hypothesis' of his, which lacks for its support experimental data. Contrary to all experience, which is thoroughly established, and in direct opposition to all psychology, P. holds that for learning to *speak* a foreign language the age of sixteen or a still more advanced age is better than, e.g. the age of nine. The very essence of scientific research, however, requires us to furnish proof and not to indulge in fanciful, unproved notions. (Cf. reviews in *Educational Review*, November, pp. 424-28, and in *The School Review*, June, pp. 424-25.)

34. **Hollister, Horace A.** *High School and Class Management.* With Introduction by Lotus D. Coffman. Heath, N. Y. 1915. 314 pp. \$1.25.

Chapter XVIII, pp. 242-55, on Notes on Foreign Language Teaching, is addressed to us. Just three pages, 253-55, are devoted to modern languages. H. wishes to see current literature stressed *after* the language has been acquired. He complains of lack of purposes in high-school work, but offers no genuine remedy. Seems in favor of the direct method. (Cf. review in *Journal of the N. Y. State Teach. Ass'n* p. 76, March, 1916, and in *The School Review*, June, 1916, pp. 480-81.)

**Conclusions:** 1. Prominent psychologists, though non-linguists have been active during the past year in our own field. Their treatises are, however, as expected more scientific and theoretical than concrete and practical but should awaken us modern language teachers to a fuller realization of our obligations.

2. Of the thirty-four publications cited, just six were written by teachers of French or of Romance Languages, which again proves the greater activity of the Germanic camp in the domain of modern language methodology.

3. Again, only a few women (three) have published contributions.

#### NAMES OF WRITERS (Alphabetically Arranged)

- |                              |                              |
|------------------------------|------------------------------|
| *Almstedt, Hermann, 4        | *(Decker, Winfred C.), 26.   |
| Appelmann, Anton H., 28.     | Engle, E. F., 22.            |
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| *Hänssler, William, 11, 29.<br>(Heath's Pedagog. Libr.), 31<br>Hénin, B. L., 21.   | **Krause, Carl A., 12.<br>Lauer, Edward Henry, 7.<br>*(Monteser, Frederick), 27.<br>Osthaus, Carl, 6.<br>Parker Samuel Chester, 33.<br>Price, Lawrence M., 13.<br>*Purin, Chas. M., 5.<br>Schmidt, Lydia M., 17.<br>Snedden, David, 24.<br>Starch, Daniel, 19.<br>Waxman, Samuel M., 16. |
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One asterisk indicates mention in one previous bibliography.

Two asterisks denote mention in both bibliographies.

(Any addenda, or material for inclusion in further issues, will be  
thankfully received.)

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## NOTES AND NEWS

These pages of THE JOURNAL are set apart not only to keep teachers in touch with the more important meetings and events in the modern language field, but also to allow brief discussions of opinion pertaining to the profession of teaching. It is hoped that the material sent to the editors for these pages will at times be so important that it will overflow into the main body of the JOURNAL. THE MODERN LANGUAGE JOURNAL is primarily intended to be a teachers' journal. Its success will to a great extent be due to the interest they take in keeping the pages alive with practical, helpful material. This can be done partly by generous criticism in letters that may find their way into the 'Notes and News' pages, but also by sending in contributions dealing with actual problems of teaching. The editors desire for the present at least, simple accounts of how things are done—devices taken from the workshop. It is not necessary always that contributions shall be full-fledged articles. Many teachers who have excellent ideas are as yet perhaps too timid to make a long flight. If you have some 'stunt' that will work, other teachers will be glad to read about it. All that is necessary is, that the conditions are clearly stated and the style is clear and straight-forward.

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The feeling has been growing that the modern languages have not had the prominence they deserve at the meetings of the National Education Association. The Modern Language Conference at New York, July 5-7, held with the N. E. A., under the direction of Dr. William R. Price, Specialist in Modern Languages in the State Education Department, was of exceptional value. The papers were so excellent and the meetings so well attended and successful in every way, that steps were taken to insure similar success at future sessions of the N. E. A. Those present expressed their appreciation of the program and voted that it be the sense of the Conference (1) that the officers of the (Eastern) Federation of Modern Language Teachers Associations consult with the Western associations, (2) that all these organizations co-operate to provide a program for next year, (3) that the choice of officers to have direct charge of the meeting depend upon the meeting-place (West

or East) of the N. E. A., and (4) that the Federation (or Federations) become affiliated with the N. E. A. in the same way as the National Council of Teachers of English.

The first annual meeting of the Association of Modern Language Teachers of the Central West and South was held at the University of Chicago, April 11, 1916. The most important action taken was the revision of the constitution. Members of affiliated local, state or regional modern language organizations are to pay only \$1.25 annually, if it is paid through the treasurer of that organization. Any local organization may affiliate with the M. L. T. (as the Association is to be conveniently called) upon furnishing a minimum of ten subscribing members; state and regional organizations upon furnishing a minimum of twenty-five subscribing members. The officers of the Association are: A. G. Canfield, President; C. H. Handschin, Secretary-Treasurer. Members of the Executive Council are the President, the Secretary-Treasurer, A. Colman, Josephine Doniat, G. G. Dodds, E. F. Engle, A. R. Hohlfeld, and H. Marshall. The names of the associate and consulting editors who represent the Central West and South may be found in the list of editors on the cover page of *THE JOURNAL*. The vice-presidents for the various states have not yet been elected.

### Notice

Persons residing in the Central West and South who wish to subscribe to *THE JOURNAL* and at the same time to become members of the Association of Modern Language Teachers of the Central West and South, should send \$1.50 to Prof. C. H. Handschin, Sec'y-Treas., Oxford, Ohio. This fee will cover the subscription to *THE MODERN LANGUAGE JOURNAL* and the membership in the association for one year.

### Forthcoming Articles

W. A. Hervey, Columbia University: "Oral Practice—Its Purpose, Means and Difficulties."

C. M. Purin, State Normal School, Milwaukee: "The Direct Teaching of Modern Foreign Languages in American High Schools."

# THE Modern Language Journal

Volume I

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No. 2

## THE DIRECT TEACHING OF MODERN FOREIGN LANGUAGES IN AMERICAN HIGH SCHOOLS<sup>1</sup>

The 'direct' process of modern foreign language teaching is as ancient as the human race. It always has been and always will be *the* method in all cases where the teacher's linguistic attainments are limited strictly to his own mother tongue. There it becomes by necessity the 'natural' process of imparting knowledge and the *modus docendi*—again quite naturally—must consist in 'Vorsprechen' and 'Nachsprechen' with objectivation of the concepts wherever this is possible. And this was precisely the manner in which for example French was taught on German soil as early as the 12th century by the Hofmeister in the Ritterakademien and at the courts, and by the Sprachmeister in the homes of the burghers. The aim of the instruction in those days was of a purely practical nature, i. e. the acquisition of a speaking ability in the foreign tongue in the briefest possible time.

Not until towards the end of the 17th century did French become a regular study in a number of German secondary schools; for example, Stuttgart introduced it in the gymnasium in 1686, Gera in 1690, Erlangen 1696, Halle in 1698, etc. The introduction of French as a regular school subject created a large demand for teachers of this language. It became impossible to fill all the vacancies with French *maîtres*. Besides, the majority of them, owing to their checkered political past on the one hand and lack of pedagogical training on the other hand were not acceptable to the German school authorities. Thus it became necessary to appoint to the teaching positions of French men trained in German universities. Only a few of these men, however, spoke the French language with any degree of fluency. It was natural, therefore,

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<sup>1</sup>Paper delivered before the Modern Language Association of the Eastern States and the Central West and South, April 15, 1916.



that they approached the subject from the philological point of view and through the medium of the mother tongue. In short, they applied the indirect grammar-translation method, the method by which Latin and Greek had been taught for many a year in the German secondary schools.

This method predominated in the German school system, roughly estimating for two centuries; i. e. from 1700 to 1900. Now it must not be conceived as if there were no differing opinions or no attempts at reform during the centuries of the dominance of the indirect method of language teaching. It may be asserted with perfect justification that some of the best pedagogical minds of the sixteenth, seventeenth and eighteenth centuries have vigorously protested against the prevalence of formalism in the teaching processes. We need to mention only the names of Luther, Ratichius, Comenius, and Basedow in this connection. The influence of these great teachers was, however, more or less of a local character, and their pedagogical doctrine was by no means universally accepted. In consequence, the formal side of language teaching remained a dominant factor up to the end of the nineteenth century.

The development of the various types of Realanstalten in Germany gave a new and powerful impetus to a reform in the linguistic discipline. The names of Heinrich, Schliemann, Hermann Perthes, Count Pfeil, and Moritz Trautmann are closely linked with the new movement. But the crushing blow to the formalism in language instruction was delivered by the then Wiesbadener school teacher, Wilhelm Viëtor in 1882, through the publication of his memorable *Der Sprachunterricht muss umkehren*. The Reform received the official endorsement in 1890 at the so-called December Conference. The oral and written employment of the foreign language, according to the resolutions framed and passed at this conference, was to be placed in the foreground. Ten years later followed the acceptance (with slight modifications) of the twelve articles known as the 'Wendtsche Thesen' (at the Leipziger Neuphilologentag, June 6, 1900). The success of the Reform movement was from that time on practically assured, especially with reference to the Realanstalten; by no means, however, has the reform method been universally adopted in the German secondary school system.

As regards the term 'direct method' it is of a relatively recent date. The method advocated by the German reformers is at first alluded to as 'die Reformmethode', but more often as 'die neue' or 'die neuere Methode'. Thus Viëtor in 1893 speaks of 'Unsere neue Methode in Amerika'. The same designation is frequently used by Max Walter. Occasionally we find the terms 'analytic' and 'inductive' applied. Klinghardt in 1892 suggests the name 'imitative' method, which is favorably commented upon. As a strictly technical term for the new process of foreign language instruction the designation 'direct' method was universally adopted in France, after this method had been officially endorsed and prescribed by the minister of public education, Monsieur Georges Leygues, in his *Circulaire* of November 15, 1901. Commenting upon this decree René Talamon (Williams College) says: "La première fois que nous l'entendrons il tombera des lèvres mêmes du ministre de l'Instruction Publique.... Son nom de Directe lui vient de ce qu' elle prétend supprimer l' intermédiaire de la langue maternelle non seulement dans la classe, mais encore dans le cerveau même de l' élève: il faut qu' il la comprenne, qu' il la parle 'directement' sans traduire".<sup>1</sup> In this circular M. Leygues declares the chief aim of foreign language instruction to be the acquisition of a speaking knowledge of the languages and the method which would most effectively lead to this goal to be the oral method. The term oral method, however, becomes supplanted by the designation direct method, owing to the use of this term in the publications of Messrs. Schweitzer and Simonnot, whose successful application of this method induced the French ministry of education to prescribe its universal adoption in the secondary schools. Gradually the term direct method begins to take the place of the names 'die Reformmethode', die 'neue' or 'neuere' Methode also in Germany, especially in Frankford on the Main. But while in France it has received official sanction and strict enforcement, the same cannot be said of German secondary schools. There we still find all kinds of gradations and modifications of this method, according to type of institutions and individual preferences of school authorities and teachers. It would seem, therefore, more logical and consistent with actual conditions, to refer to the new

<sup>1</sup>René Talamon: La Méthode Directe en France. Publications of the New England Mod. Lang. Asso. Vol. I, 1908.

method in Germany as the 'Reformmethode', (since that term is also frequently used by German educators), in distinction from the French 'la méthode directe'.

As has been stated already the 'natural method' as practiced in Germany by the Sprachmeister and Hofmeister approximately from the twelfth to the eighteenth century fell into disuse when the modern foreign languages became installed in German secondary schools as obligatory studies. In the United States the 'natural method' was brought into prominence some forty years ago by men like Heness, Kroeh, van Daell, Sauveur, Berlitz, etc. It proved quite successful with younger children, but failed utterly when tried out in the public schools, even in the hands of the ablest teachers. (The Berlitz method, by the way, met with a similar fate in Russia.) Thus it gradually fell into disrepute and all efforts to perpetuate it were strongly opposed by American educators. We need not wonder, therefore, that when in the 1890's the reform method found strong advocates in Germany, the American schoolmen vigorously opposed its adoption in this country, mainly because they believed that 'die neue Methode' was simply the revival of the 'natural method'. Professor Grandgent in a letter to Viëtor (Nov. 18, 1893) expressed his fear that American educators would no doubt mistake the reform method to be the ill-fated 'natural' or 'conversational' method, and we all know from experience that this misconception has not altogether vanished even to-day.

The 'natural method' differs from the 'direct method' in three particular respects:

1. It lacks the phonetic basis.
2. In its first stages it makes no use of reading or writing, but deals with conversation pure and simple.
3. It postpones to a very late period statements of connected grammatical principles.

The essential features of the 'direct method', on the other hand, are:

1. Much attention is paid to pronunciation, practical phonetics being made use of wherever necessary.
2. Grammar is taught inductively, but systematically.
3. Free composition is largely substituted for translation into the foreign tongue.
4. Translation into the mother tongue is reduced to a minimum.
5. Reading forms the center of instruction and especial care is taken in the selection of the reading material; it must be national



in its character, i. e. it must serve to acquaint the pupil with the intellectual and soul life of the foreign nation.

The 'reform method' as it is largely practiced in Germany (except such direct method centers as Frankfort or schools in which the Frankfort system has been adopted with only slight modifications) deviates from the 'direct method' by allowing a more extensive use of the mother tongue in the class-room, especially in grammar work, which is done both analytically and synthetically, and by recognizing a moderate amount of translation from and into the mother tongue as a wholesome and necessary exercise, especially in the case of English where the amount of time available is considerably less than in the case of French.

You are, of course, all aware of the fact that there is no consensus of opinion among modern foreign language teachers in this country, either with regard to the aims or concerning the method of instruction. The best that can be said of the present tendencies is that two phases of teaching are becoming gradually recognized as absolutely essential in all modern foreign language work, if it is to be carried on with any assurance of success; namely:

1. Stressing of correct pronunciation.
2. Use of connected reading material in place of isolated sentences as a basis for work in grammar in the initial stages of instruction.

And since there is no consensus of opinion, I feel justified in submitting to you briefly my own convictions regarding the methodological phases of foreign language teaching in our school system. I believe:

1. That the place of the Natural Method is in the grades with children who begin the study of a foreign language at an early age (eight or nine years), except that reading and writing can be safely introduced much earlier than is generally advocated by the adherents of the 'naturalistic' school. To teach by this method in a high school would mean a waste of time and energy.

2. The Direct Method as it is applied in France presupposes a course extending over a period of at least six years. This method can be applied most effectively in the so-called 'Junior High Schools'. We are using it with very gratifying results in the six-year course of our university demonstration school at Wisconsin. It is feasible, however, also in a four-year high school course, provided the instructor is able to discriminate between the more essential and the less essential features of this method.

3. In high schools where the foreign language course comprises less than four years, the Reform Method, with considerable allowances for the use of the mother tongue in the class-room, is the only sane and effective method to use, and the amount of the vernacular should increase, particularly in grammar work, the shorter the course and the older the student.

4. In schools and classes where the chief aim is to give the learner a speaking ability, the use of the Direct Method is not only logical but imperative. The Grammar-Translation Method, with some slight modifications in the sense of the Reform Method, on the other hand, should be used with students who wish to become nimble and exact translators within a comparatively short time (say two years). Its proper place is in the so-called technical college courses, where the ability to translate is distinctly placed in the foreground.

The 'Direct Methodists' in the various parts and sections of our continent are daily waxing more arduous in their adoration of this, their golden calf. As in the days of Tetzels, the promise is being held out that

"Sobald die direkte Methode erklingt,  
Die Seele in den Himmel springt"

And yet there are very, very few schools indeed in which the instruction in modern foreign languages is really conducted in strict accordance with the principles of this method. Even those of our colleagues who would have us consider them as the originators of the Direct Method are in more than one respect violating some of the basic principles of that method. The fact that a teacher lays considerable stress on correct pronunciation, making occasional use of phonetic helps, or that he does considerable oral work in the foreign language in connection with the reading lesson is by no means an indication that he is following the Direct Method; he is simply using some of the devices of that method. In schools where the Direct Method is used we find upon investigation that the classes are usually composed of pupils who either have had German in the upper grades or else possess some natural speaking knowledge of the language because of their German extraction. Such schools and classes, however, are not typical of the general conditions in our country, but rather the vast number of high schools in which the course comprises only two years and where the classes are composed largely of pupils who enter without any or only a slight knowledge of the foreign language. In Wisconsin

these high schools constitute about 68 per cent. of the entire number of accredited schools. In other states conditions are similar. Now, what can be accomplished in such institutions in such a brief period of time? Comparatively little. We can teach the pupils a fairly decent pronunciation, cover the most essential principles of German grammar, read in all about 200 pages of easy German, acquire some 1200 to 1500 words of active vocabulary, memorize a few poems, give the pupils a number of talks (in English) on Germany and the Germans, and the possibilities of our 'Kulturarbeit' are exhausted. The oral work in connection with the reading lessons, as well as the drill on grammatical forms, can and should, of course, be conducted in German; not with the prime object of giving the pupil a speaking knowledge but to insure correct pronunciation and to facilitate the fixing of vocabulary and of grammatical forms; but we can not afford to teach technical grammar in the foreign language, nor can we possibly employ texts with a German-German vocabulary as the tenets of the Direct Method would demand. In short, the Direct Method without considerable modifications has no place in a two-year course in German with pupils of non-German parentage; *with* such modifications as would make it a workable scheme it is no longer the Direct Method, but rather the Reform Method—and the sooner this point is cleared up the less room will there be left for misconceptions and self-deceit.

To teach a class by the Direct Method requires a well equipped, resourceful and live teacher. The number of such teachers is very limited indeed. But even the Reform Method presupposes better prepared teachers and better edited texts than we possess at the present time.

You are, no doubt, all familiar with Professor Hohlfeld's preliminary report on the collegiate training of teachers of modern foreign languages. You will recall that there is practically a general agreement among the American educators to the effect that graduation from a four-year collegiate course or an equivalent is indispensable for candidates preparing to teach in a secondary school. A considerable number of correspondents would require one year's graduate work in addition. From this same report it is evident that the second imperative need is the reorganization of the so-called teachers' courses in our colleges and universities.



How such a reorganization is to be brought about has been ably discussed by Mr. Weigel of the University of Chicago in his paper on 'The Reorganization of Teachers' Training in German in our Colleges and Universities'. (*Monatshefte*, Vol. XVII, Nos. 1-2, 1916). My own article on 'The Teachers' Course in German with Special Reference to Phonetics' (*Monatshefte*, Vol. XVI, No. 4, 1915) also deals with this problem.

Given a fairly well prepared teacher, the next question in secondary teaching demanding our attention is that of suitable and properly edited texts. The irrational practice of publishing texts, which are to meet the needs of both the college and the secondary school, should be discontinued. We must have grammars expressly intended for high school pupils. It would be very desirable to issue a *series* of such Lehrbücher, a separate volume for each year, containing just enough material for a year's work and well graded with regard to the reading lessons. Also a better edited series of the standard classical authors. The grammatical exercises in each text should be so arranged as not to overlap and repeat more than necessary the work of the previous years. For the present the self-styled Direct Method Texts show more debit than credit on this score.

Aside from texts intended for classroom work there is a need of texts so edited as to serve the purposes of outside reading. It is self-evident that the apparatus accompanying these texts must differ considerably from that used in the classroom.

It would also seem very desirable that at least within each state a definite and fixed list of high school texts for courses in foreign languages be agreed upon. Such a 'Lesekanon', while leaving room for individual preferences, ought not be too extensive and ought to comprise only material of real pedagogical and cultural worth, excluding everything trivial and lachrymously sentimental such as the crude and shallow products of a Marlitt, Werner, Heimbürg, and the like. The Wisconsin Association of Modern Language Teachers has this matter under consideration. The problem might be very profitably taken up by this Association; it would then have a greater weight than if handled by the individual state associations. Every three or four years the 'Lesekanon' would be revised and brought up to date. The necessity for such a 'Lesekanon' is a real one; whoever may be inclined to doubt it,

need only to ask the novice in the profession or the high school inspector.

Another enterprise which ought to receive our consideration in the near future is the establishment—in the larger educational centers—of institutes for experimental work in the field of foreign language study.<sup>1</sup> The purpose of such an institute would be to investigate on a large scale the various problems of foreign language work by conducting definite experiments in the affiliated schools, to test the value and applicability of the various educational theories, and thus to place the teaching of foreign languages on a solid scientific basis.

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<sup>1</sup>The organization and distribution of work in such 'experimental stations' might be well modeled after the Leipziger Institut für experimentelle Pädagogik. This Institut was founded in 1906 with a membership of 47 teachers. In 1911 (the latest report to which I had access) the organization comprised 182 active and 78 passive members, 50 of these being teachers' associations, chiefly in the kingdom of Saxony.

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## INDIVIDUAL DIFFERENCES AND NOTE-BOOK WORK IN MODERN FOREIGN LANGUAGES

Perhaps no problem of school life causes the conscientious teacher more worry and thought than that of providing for the individual needs of the members of a class. Torn between the conflicting desires, on the one hand of lifting and guiding the weakling from his slough of despond to the firm ground of successful accomplishment, and on the other of providing new material for the ablest pupil and encouraging him to effort commensurate with his ability, one most frequently finds oneself educating the extremes of a group of children to be either weak learners or indolent dawdlers, while the mediocre, the average of the class, plod along without incentive to extra exertion and become confirmed in their mediocrity. We believe<sup>1</sup> the following pages may suggest to teachers some means for overcoming this difficulty and providing at least partially for the individual differences of their pupils in modern foreign languages. It will readily be seen, moreover, that these suggestions are quite capable of adaptation to other lines of work, especially mathematics.

Assuming that it is our ideal to secure a maximum amount of progress from each individual of the class in a given time for preparation and recitation, and assuming further that a reasonable appeal to the spirit of competition in children is desirable, the following plans for note-book work are offered as having been thoroughly tried out in our classes, and as contributing materially to the end desired.

### PLAN NO. I

**Conditions Existing.** Two classes in French, a first-year and a second-year high-school class, using respectively Chardenal's *Complete French Course* and Fraser and Squair's *Shorter French Course* as grammar texts, and Bierman and Frank's *Conversational*

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<sup>1</sup>Miss Jean Hadden, conducted part of the experiment herein described for French, and many valuable ideas were borrowed from the excellent classroom procedure of Mrs. Frances K. Burr, in German, and were made use of in both plans.



*French Reader* and Halévy's *L'Abbé Constantin* as reading material. Sizes respectively, 12 and 15 pupils.

**General Method Pursued.** After several weeks of preliminary work, pronunciation drill in the one case and grammar review in the other, the classes were requested to secure note-books of uniform size and shape. Definite days were assigned for grammar and reading. Definite instructions were given as to the manner of approaching a grammar lesson. The French sentences were to be studied and translated, with such reference to vocabulary and grammar rules as was necessary. Then the vocabulary was to be thoroughly studied, and last of all, the grammar rules were to be mastered. This was the point at which the retranslation of the English sentences was to begin. Each pupil had a standing assignment of the exercise next following the one he had finished, so that as soon as the class began to scatter, the necessity of the teacher's making individual assignments was done away with.

The note-books were kept in the school by the teacher. Each grammar day the pupil came with an exercise, or as much of one as he could do in the time allotted to preparation, worked out on scratch paper. This was copied into his book during the class hour, at which time he had an opportunity to ask the teacher any questions necessary and to make any revision that he himself found advisable in going over the work a second time. Ordinarily the questions were answered by reference to the needed paragraph of the text, so that the pupil was encouraged to use his book effectively and intelligently. When the pupils began to get exercises, finished in their note-books, they came one at a time to the teachers desk, where the exercise was gone over rapidly, mistakes underscored, and the pupil sent back to his seat to make corrections in complete sentences on the opposite page, which was left blank for the purpose. In this way practically all the books could be handled within the hour. Those left over the teacher could easily do before the next grammar day, without feeling it a burden, but the work was so planned that no pupil escaped entirely for any considerable length of time the personal interview with the teacher. On the next grammar day the same process was gone through with, except that all corrections had to be made before any new exercises were copied into the note-books. This was rigorously adhered to.

When some weak pupils began to lag behind, a minimum requirement was set, and on a given day the lessons to that point were reviewed and a short quiz given. This practice regularly continued served both as a spur for the laggards and as an excellent review for those far ahead. On the reading days a large amount of oral practice was engaged in, and frequently ten minutes of the grammar day was used for oral work, if it was felt desirable. The possibility of such a combination is quite evident.

**Discussion of Details of the Plan.** The immediate result was a much higher grade of work than was secured under the old oral recitation of grammar and the too infrequent written work. The heavy burden of outside correction was largely removed from the teacher's shoulders, for this work was done for the most part in class. The pupils were encouraged to depend upon their books and their own efforts, yet help was available when needed. Thus the time of the bright was not wasted with explanations needed only by the dull. Every pupil was held for every grammar fact, and there was no escape or evasion. Every pupil was hard at work every minute of the class hour. If too slow progress was being made in the grammar, more days could be assigned to it, and *vice versa*. There was great incentive to correctness the first time through an exercise, for then there was less correcting and consequently more rapid progress. The working out of the exercises in rough form and then copying them into the note-books contributed greatly to this accuracy. Almost in no other way can one get a whole class to work through an exercise twice, revising and improving it.

The oral work was not allowed to suffer. The accomplishments of both classes in this regard were quite as satisfactory as those of other classes trained by a different method. In addition to the oral work on days devoted to reading, those especially needing pronunciation drill were given additional practice by occasionally having them read their sentences aloud at the desk. This was not found to disturb the other members of the class.

The problem of dishonesty was practically eliminated, for under the natural working out of this plan many exercises were studied and written in the class, if the pupil had reached that stage of his work. That is, if the old exercise was corrected and the new exercise copied into the note-book, the pupil did not stop, but continued with the following exercise till the teacher reached him in

his turn. Under the competition developed, seven pupils were racing for first place in one of the classes operating under this plan, while in the other enormous gaps developed. It was found that an occasional bright pupil with initiative and ambition could do two years' work in one, and such were encouraged to do so. This shows clearly the contribution made to the individual need of the pupil.

The making up of work missed was rendered a comparatively simple matter. The pupil simply continued as fast as he could from the point reached before the absence or other cause of delinquency. This also relieved the teacher from the burden of responsibility in such cases. There was no misunderstanding of assignments, once the system was clearly in mind. The pupils liked it because there was always a definite task to do. It was easy to check up the pupils who failed to make preparation and call them to account for it. The teacher, of course, had to develop speed in checking the books, and could not linger long over individual mistakes. It was found to be a good plan to have two or three pupils in succession read the English sentences of a new exercise aloud as the teacher checked mistakes, until the material became sufficiently familiar to make consultation of the English unnecessary. The pupils' corrections, of course, had to be checked over. It was our custom to give a grade for the original exercise and to put a check mark at the top of each corrected page to show we had looked it over. This work can be done very rapidly as the teacher gains experience. A record of the work completed was kept by the teacher on a sheet of graph paper, the exercise being checked off for each pupil as he completed it.

We were frequently asked, "But what will you do when the end of the year comes? How will you take care of the inequalities?" That was quite simple. In the first-year class a limit was set in the grammar, determined by the average rate of the class. When the most advanced had reached this point, they were given extra reading of an easy grade, and an honor system of marks was introduced in such a manner that it was impossible for any pupil to get above a "Good" who had not done a considerable amount of such reading and reported on it for content. In the second-year class the limit was, of course, the completion of the grammar text, and there, too, the solution was the same. The pupils were eager to



get to the point where they could do this extra reading. Several second-year pupils read as much as six hundred pages extra, three hundred of which were reported on to the teacher. These were exceptional cases, however. The poorest read about forty pages.

As to the relation of this plan to the direct or reform method, it was as direct as the nature of the text would allow. It must be borne in mind that only the note-book work has been described in detail here, with mere passing mention of the oral work in connection with the reading. The approach was always through the foreign language to the grammar. The percentage of French used in class, both oral and written, was very high, and we feel that we can defend the work against any criticism of being reactionary or too conservative. The plan is recommended both to teachers of French and of German, or of other foreign languages, for that matter, for adaptation to their particular needs. It will not work well in classes of more than fifteen or sixteen pupils, because of the volume of work turned out.<sup>1</sup> For larger classes and different text conditions we recommend:

#### PLAN NO. 2

**Conditions Existing.** A Freshman first-year high-school class in German, using Manfred's *Ein praktischer Anfang*. Size, 27 pupils.

**General Method Pursued.** In a convenient corner of the black-board double columns were ruled off, labeled respectively 'Verlangt' and 'Extra'. After a complete lesson in the grammar had been worked out orally and a new lesson was just started, there was inserted in the first column the paragraph number of one of the abundant exercises contained in the text, always one that was well adapted to written work, but in this case never a set of English sentences to be done into German. In the second column were inserted the numbers of two or three other exercises in the completed lesson, among which was usually the set of English sentences.

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<sup>1</sup>Before leaving the discussion of Plan No. 1, the possibilities of a reverse procedure to that described deserve to be pointed out. That is, instead of relying solely upon reviews for general class recitation in grammar, the material might be passed over very rapidly in advance, the teacher pointing out particular difficulties, and the pupils being allowed to follow up this general presentation as rapidly as they could. For an especially weak class this would have certain advantages.

The note-books were distributed by a pupil appointed for the purpose, and this was regularly attended to before the bell rang. It was thoroughly understood by all pupils that the first ten minutes of the hour were to be spent in writing, and work on the paragraphs indicated was begun without delay and without special direction from the teacher. At the end of the appointed time the note-books were passed in and stacked in a convenient place to wait for the next day's written work.

It will readily be seen that while some pupils did only the required minimum, others would do a large part or all of the extra exercises as well, thus getting an extra amount of practice. The teacher went about the class during the writing and called attention to flagrant errors. The work, as in Plan No. 1, was written on one page and the opposite page left blank for corrections. The teacher checked the books outside of class at his leisure, five books now, now ten, or the whole lot, as he saw fit. It was a standing rule that all mistakes indicated were to be corrected before advance work was to be taken up, and the same system of grades and check marks was used as under Plan No. 1.

**Discussion of Details of the Plan.** The most important result was undoubtedly that the abler pupils in the class were given a chance to develop their powers to the full during this written work, and were in no way hampered by the slowness of the weaker ones. Two or three bright and rapid workers were able frequently to finish even the extra exercises assigned within the time allowed, and these were then given some easy reading text which was always to be found on the teacher's desk, and which they were privileged to get when the written work was completed. This proved a great stimulus to rapid and careful work, for the privilege of doing this extra reading was highly prized as a special mark of honor.

The checking did not prove a burden, for it could be done at odd times; there was no necessity for doing all the books at once, as the work was proceeding on an individual instead of a uniform basis. Improvement was steady, for instead of doing a large amount of writing infrequently, some was done every day. Often a dictation exercise or writing a poem from memory was sandwiched into the writing period, perhaps taking up an extra five or ten minutes of the class hour. All of the extra written work, as well as all tests and examinations given the class, went into this

one note-book, and all were corrected in the same way. There was no need for loose sheets of paper to be flying about or cluttering up floor or desks.

Here, even better than in Plan No. 1, the problem of dishonest written work took care of itself. The work was all done in class under the teacher's eye. Pupils inclined to want help frequently were referred to their texts, if necessary by page or paragraph, until they formed the habit of depending on their own ability to find what they wanted. This, as was indicated above, is an exceedingly important matter; one of the most serious faults of our teaching is that our pupils do not learn to use without special direction the printed helps they have. A language pupil's grammar should, as he progresses, become his trusted and well-known companion, instead of being allowed to collect dust in some forgotten corner, as too frequently happens.

The conditions of the classes trained by these two plans is, at the beginning of the present school year, so satisfactory, that we feel amply repaid for our experiments, and justified in our confidence in the initiative of American youth if it is given proper encouragement and an end to work for.

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## DAS STUDIUM DER GEOGRAPHIE UND LANDESKUNDE DEUTSCHLANDS

Wenn man gegenwärtig die Programme der Lehrerversammlungen in unserem Fach ansieht, wird man überall das Thema der Vorbildung im Mittelpunkt finden. Das ganze Land, der Osten und Westen, ist sich plötzlich bewusst geworden, dass die Vorbildung der Lehrer einer Neuordnung und einer gründlichen Reform bedarf, und die guten Anfänge dazu, die man in den letzten zehn Jahren gemacht hat, haben schon reichlich Frucht getragen.

Aber mit der Frage der *Vorbildung* der Lehrer ist das Problem noch lange nicht gelöst; weder hier in Amerika, wo die Vorbildung zum grössten Teil noch nicht staatlich geregelt ist, noch in Deutschland, wo schon seit Jahren der Staat eine gründliche wissenschaftliche Vorbildung verlangt hat. In Deutschland ist die Universität dazu da, den Lehrern den wissenschaftlichen Geist einzupflanzen; sie zu wissenschaftlicher Arbeit anzuleiten; ihnen die grossen leitenden Gesichtspunkte der Sprach- und Literaturentwicklung zu geben; ihnen klar zu machen, wo die Schwerpunkte in ihrem Fache liegen; in welcher Weise es mit andern Fächern verbunden ist; und ihnen vielleicht auch die wichtigsten Grundbegriffe der Pädagogik und Methodik zu geben.

Aber damit ist die Arbeit an der Bildung auch dort noch lange nicht abgeschlossen. Vorbildung, auch die beste und gründlichste, geht langsam verloren, wenn sich auf diesem Untergrund nicht eine planvolle, systematische Weiterbildung aufbaut, eine Weiterbildung gerade auf den Gebieten, die für die Praxis und für die Schule wichtig sind. Diese Weiterbildung ist für uns alle gleich notwendig, einerlei ob wir jahrelang auf der Universität gründliche Studien getrieben haben, oder ob wir trotz ungenügender Vorbildung, durch traurige Umstände mehr als durch eigene Schuld, von einem verständnislosen Schulvorstand gezwungen wurden, Deutsch zu unterrichten, weil es vielleicht gerade so in den Stundenplan der Schule hinlinpasste.

Aber die Frage der Weiterbildung ist ein grosses Kapitel, das sich über viele Jahre und über viele Seiten unseres Gegenstandes erstreckt, und aus den verschiedenen Möglichkeiten möchte ich

heute das Gebiet der *Geographie und Landeskunde Deutschlands* hervorheben.

Zuerst aber müssen wir uns noch mit einer allgemeinen Frage beschäftigen: Wie viel *Zeit* und wie viel *Geld* soll ein Lehrer des Deutschen auf seine Weiterbildung verwenden? Was die Frage der *Zeit* betrifft, glaube ich, dass zwei bis drei Stunden die Woche nicht zu viel und nicht zu wenig sind. Ich scheide die Prüfungswochen aus und auch die Wochen am Anfang des Jahres, wo besonders viel Arbeit zu tun ist. Dann bleiben noch immer dreissig Wochen: eine genügende Zeit, um wirklich etwas im Laufe eines Jahres zu leisten. Zwei Stunden die Woche scheinen allerdings für hochgespannte Ideale nicht zu viel Zeit zur Weiterbildung zu sein—aber wir wissen, wer sich zu viel vornimmt, wird es entweder nicht ausführen—oder was mir gerade so schlimm scheint,—Schaden an der Gesundheit leiden. Junge Lehrerinnen, die eben anfangen zu unterrichten, werden noch weniger Zeit haben, da sie gewiss die zwei ersten Jahre brauchen, um sich einzuarbeiten.

In den grösseren Städten hat man natürlich mehr Anregung zur Weiterarbeit: man kann vielleicht einen Kurs an einer Universität besuchen; man kann deutsche Vorträge hören, wo man mitarbeitet, aber Vortragskurse ohne eigene Mitarbeit und Vorbereitung haben nur sehr zweifelhaften Vert.

Nun die Frage des *Geldes*: Ich glaube fünf Dollars pro Jahr für Bücher ist nicht zu viel, für die eigene Weiterbildung auszugeben. Es gibt natürlich viele Bücher, die man sich in grösseren Städten von der Bibliothek holen kann. Man liest sie, macht sich einige Notizen und bringt sie wieder zurück. Aber jeder Fachlehrer muss unbedingt eine gewisse Fachbibliothek, die jederzeit zur Benützung bereit steht, sein eigen nennen. In manchen Fällen ist die Schulbibliothek bereit, solche Bücher zu kaufen; aber *ein* Buch auf dem eigenen Schreibtisch ist meiner Ansicht nach soviel wert wie drei Bücher in der Schulbibliothek.

*Was bedeutet nun Landeskunde von Deutschland für den Schüler und was bedeutet sie für den Lehrer?* Für den Schüler in den Mittelschulen wird sie wohl nicht mehr sein können als eine Kenntnis der Grundbegriffe: die Grenzen, die sechs grössten Flüsse, die wichtigsten Gebirge und Städte; vom Lehrer aber verlangt man mit Recht eine wirkliche Kenntnis der Verhältnisse des Landes. Er muss einen Einblick in die landschaftliche Gliederung haben;

er muss etwas über die Volksstämme und ihre Eigenheiten wissen; er muss die Produkte des Landes kennen; er muss wissen, wo die wichtigsten Industriegebiete sind und auf welchen physiographischen Grundlagen sie beruhen; er muss die Städte und ihre Sehenswürdigkeiten kennen; er muss wohl auch einen Überblick über die Entwicklung der Baukunst haben, besonders aber eine Kenntnis der Bauwerke, die von besonderem historischen Interesse sind.

Die deutschen Städte sind ein besonders wichtiges und interessantes Gebiet der Landeskunde, und wir wollen hier einen Augenblick innehalten, um zu sehen, was wir eigentlich unter der Eigenart einer alten deutschen Stadt verstehen. In jeder alten Stadt sind gewissermassen mehrere Städte. Da gibt es eine romanische und eine gotische Stadt, eine Renaissance-Stadt, eine des Barock, eine des Klassizismus und dann noch eine moderne Stadt. Da ist die romanische Bischofsstadt, in der Mitte der Dom, daneben weite Klosteranlagen, ringsherum ein alter Domplatz, von alten Bauwerken eingeschlossen, voller Stille und voll alter Erinnerungen; daneben fügt sich geistreich ein alter barocker Bishofspalast ein, mit stattlichem Portal, und dem geistlichen Wappen als Ornament darüber. Die schönste Verkörperung einer solchen romanischen Bischofsstadt mit barocker Weiterentwicklung ist Bamberg.

Von der beherrschen den Anlage der Kirche führen schräge Strassen oder breite Treppen in die Bürgerstadt hinab. Diese gruppiert sich um gotische Kirchen und das Renaissance-Rathaus am Markt. Dort stehen hochgegiebelte Fachwerkhäuser und schöne alte Brunnen; die Strassen laufen unsicher schwankend, in merkwürdigen Windungen, durch das alte Stadtviertel bis zu den Toren. Dort sehen wir noch Reste der alten Stadtmauer mit Wehrgang und Türmen.

Werfen wir einen Blick auf jene Städte, wo sich Gotik und Renaissance am reinsten erhalten haben: Nürnberg, Dinkelsbühl, Nördlingen, Augsburg und wohl am schönsten von allen—Rotenburg. Man weiss nicht, was das Schönste und Interessanteste ist, der Anblick Rotenburgs von dem gegenüberliegenden Hügel, die rostbraunen Umrisse der Stadt mit dem zackigen Mauerkranz, die scharfen Konturen der Kirchtürme, oder die Giebel der Patrizierhäuser und die alten Tore der Wachttürme, die in das weite Land hinausschauen.



Und drinnen die alten winkeligen Strassenzüge,—die alten Patrizierhäuser mit den wundervollen Toren, Höfen und Portalen, —die prächtigen geschlossenen Plätze mit den alten Brunnen, wo die Marktfrauen ihr Wasser holen.

Kaum eine andere Stadt hat den Geist des Mittelalters so rein erhalten wie Rotenburg. Es ist aber ebenso interessant zu sehen, was die Neuzeit aus den alten Gräben, Wällen und Mauern gemacht hat. Es gibt verhältnismässig nur wenige Städte, die die mittelalterlichen Befestigungen erhalten haben. In der Zeit vom 17ten bis zum 19ten Jahrhundert sind viele der Stadtmauren gefallen; am meisten hat wohl das 19ten Jahrhundert mit ihnen aufgeräumt, denn das Wachstum der Bevölkerung verlangte eine sehr bedeutende Erweiterung des Geländes. Manche Städte verstanden es, die mittelalterlichen Befestigungen sehr klug auszunützen, und bald gewährte der Wallring ein ganz anderes Bild. Vielfach ward die Mauer erniedrigt, es wurden Bäume gepflanzt, auf die vorgeschobenen Bastionen stellte man Bänke, und so entstand allmählich eine prachtvolle Promenade. Es ist reizend, auf einem solchen Lindenweg spazieren zu gehen; da schaut man auf die Dächer der Häuser, in die Gassen hinein, auf einen alten Graben, der vielleicht noch mit Wasser gefüllt ist, oder der unterdessen zu einem freundlichen Garten geworden ist. Viele Städte sind inzwischen so sehr gewachsen, dass ein solcher Promadenring, der noch vor 50 Jahren die Hauptmasse der Stadt umschloss, jetzt vielleicht nur das innerste Sechstel des Stadtganzen einfasst. Am allerschönsten sehen wir das wohl in der alten Donaustadt Wien.

Die deutsche Stadt ist viel weniger als die französische oder italienische ein festes volkstümliches Gebilde. Die süddeutsche Stadt ist etwas ganz andres als die norddeutsche; westdeutsche Stadtbilder scheinen aus einer anderen Kulturzone zu stammen als ostdeutsche. Einmal überwiegt das Romanische, ein andermal das Gotische: hier gibt es eine winklige Renaissance-Stadt, dort eine regelmässige Barockstadt, und dann taucht wieder eine Residenzstadt auf, in der ganz der Geist des Klassizismus zu walten scheint. Und die partikularistische deutsche Geschichte hat noch ein übriges getan, um den Städtecharakter noch mehr zu verwirren, zu variieren. Neben der bürgerlichen Handelstadt steht mit stark ausgeprägten Zügen drinnen im Land die alte

Reichstadt; neben der offenen ländlichen Stadt der Ackerbürger gibt es die kleine Residenz. Solch kleine Residenzstädtchen sind nur in Deutschland zu sehen, aber da in grosser Anzahl, und jedes hat seinen eigenen Charakter und Stil.

Die Fürstenstadt ist wirklich eine Welt für sich. Das Schloss liegt, wie eine Zwingburg am wichtigen Flussübergang, entweder abseits vom Stadtmittelpunkt, oder die Hauptstrasse beherrschend. Dicht daneben erhebt sich die Hofkirche; das Theater ist nicht weit, und an den grossen ebenen Plätzen liegen die representativen Regierungsgebäude, die Marställe und Museen, die in imposanten klassizistischen Stilformen gebaut sind; die Strassen ziehen gerade dahin, der Bauboden ist geradlinig in Rechtecke abgeteilt, grosse regelmässige Plätze sind freigelassen; und es herrscht eine gewisse Gleichförmigkeit in der Bauweise der Häuser im italienisierenden oder französisierenden Stil. Man denke nur an Karlsruhe, Mannheim, Darmstadt; die architektonisch reizvollste Stadt dieser Gruppe ist wohl Potsdam. Es ist nicht eine frei und selbstständig gewachsene Stadt, wie Rotenburg und alle alten süddeutschen Städte, sondern sie ist aus dem Eigenwillen und dem Geschmack eines Mannes herausgeschaffen. Friedrich der Grosse hat hier seiner Baulust freien Lauf gelassen und der sonst recht sparsame Fürst hat ausser den grossen Summen, die er für Potsdams Schlösser, Gärten und öffentliche Bauten ausgab, noch etwa 60 Millionen Mark als Bauzuschuss für etwa 1200 bürgerliche Stadtwohnungen ausgegeben.

Zu allen diesen kommt die moderne Stadt, überall mehr oder minder mit der Tendenz zum Grosstädtischen. Sie zerstört das Alte immer mehr, und die moderne Grosstadt hat nicht immer Erfreuliches in Bauwerken hervorgebracht, und wenn wir uns die grossen eleganten Mietskasernen im Westen Berlins ansehen, haben wir das Gefühl, dass ihre Ornamente gar nichts mit dem Wesen des Baues zu tun haben. Der Berliner Witz hat diese Gebäude in einer kleinen Anekdote sehr gut charakterisiert:—Ein Berliner Maurermeister sagt nämlich zu seinem Bauherrn "Nunn, Herr Schulze, der Rohbau ist so weit fertig—Was für einen Stil wollen Sie denn jetzt daran haben?" Aber die moderne Bauweise macht das Stadtbild auch wieder in einer besonderen Weise anregend, interessant und belebend.

Die süddeutschen Kunststädte, Karlsruhe, München und be-

sonders Darmstadt haben in der modernen bürgerlichen Kultur des Hausbaus wohl das Beste hervorgebracht. Und wir sind heute weder Ritter noch Prälaten; wir leben nicht in Burgen oder Klöstern, und so ist das einfach Geschmackvolle der modernen bürgerlichen Kultur ebenso wichtig und interessant für uns wie die Reste vergangener Zeiten.

Auf einer Wanderung durch die deutschen Lande und Städte fesselt dieser fabelhafte Reichtum an Gestaltung immer wieder. Der Laie fasst seinen Eindruck gewöhnlich in dem keineswegs zutreffenden Ausdruck *romantisch* oder *malerisch* zusammen, aber der Lehrer, der das Verständnis des fremden Landes vermitteln soll, muss im stande sein, diesen unklaren Gesamtbegriff des Romantischen und Malerischen zu verstehen und in seine Grundbegriffe aufzulösen. Gerade hier berührt sich unser Studium aufs engste mit dem der Geschichte. Es ist ganz unmöglich, eine reinliche Scheidungslinie zwischen diesen zwei Gebieten zu ziehen, und ganz selbstverständlich führt das Studium der Geographie und Landeskunde den Lehrer unmerklich hinüber zu dem der Geschichte, einem anderen, ungemein wichtigen Gebiet der Weiterbildung.

Wie mit der Geschichte, so berührt sich das Gebiet der deutschen Landeskunde auch eng mit der Literatur. Wir haben eine ganze Gruppe von Romanen, die man unter dem Titel „Deutsche Landschaftsromane“ oder „Provinzialromane“ zusammenfasst, und unter dem Schlagwort „Heimatkunst“ hat gerade das Ende des 19ten und der Anfang des 20ten Jahrhunderts viel Schönes und Bemerkenswertes hervorgebracht. In der neuesten Auflage von Mielke „Der deutsche Roman“ findet sich in den zwei Kapiteln „Provinzialroman“ und „Dorf und Bauernroman“ eine gute Zusammenstellung dieser Literatur.

Manche unserer besten Schriftsteller haben ihre Feder gern in den Dienst der Heimatbeschreibung gestellt, man denke nur an Fontane's „Wanderungen durch die Mark Brandenburg“. Dieses Land an der Havel und Spree ist, als des heiligen römischen Reiches „Streuandbüchse“, viel geschmäht und viel verspottet worden, und doch liegt ein eigenartiger Zauber in seinen stillen Seen und kiefernbewachsenen Sandflächen.

Wer sich die Mühe geben will, in den Geist und die stille herbe Schönheit der Mark Brandenburg einzudringen, der wird in Fon-



tane den besten Führer finden—Landschaftliches und Historisches, Sitten und Charakterschilderung wechseln bunt in diesen Bänden, aber überall zeigt sich die stille, tiefe Liebe des Verfassers zu seiner märkischen Heimat. Man sehe sich dazu Leistikows Landschaftsbilder und Skizzen an, vor allem den schweigenden Ernst des Grunewaldsees und nehme den Band „Aus stillen Städten der Mark Brandenburg<sup>1</sup>“ zur Hand, lese Wildenbruchs „Quitzwos“ und ein lebendiges Bild wird vor den Augen emporsteigen.

*Aber wie kann nun eine solche Kenntnis der Landeskunde Deutschlands gewonnen werden?* Natürlich nicht aus einem Buch—nicht einmal aus Baedekers Reisehandbüchern von Deutschland—trotzden diese zum Nachschlagen von Einzelheiten unübertrefflich sind.

Eine gute Kenntnis Deutschlands kann nur der gewinnen, der in verschiedenen Büchern die mannigfachen Seiten des deutschen Lebens und der deutschen Landschaft kennen gelernt hat. Gerade das Zusammensuchen aus den verschiedensten Darstellungen, den verschiedensten Gebieten von verschiedenen Gesichtspunkten aus, ist ungemein wertvoll. Was im Anfang vielleicht nur als Einzelheiten erscheint, fügt sich nach und nach im Geiste zu einem festen Bild zusammen, und allmählich steht Deutschland vor uns, nicht nur als geographischer Begriff, sondern als ein lebendes Land mit einer Seele und einer ausgesprochenen Charakteristik der einzelnen Landesteile und Städte.

Ich habe mir nun aus der Unzahl von Büchern über Deutschland nach länger Überlegung elf ausgewählt, die ich für ein solches Jahresstudium für die Weiterbildung am geeignetsten halte: alle diese elf Bücher sind zum Preise von fünf Dollars zu bekommen. Gerade während der letzten 20 Jahre hat man ungemein grosse Fortschritte in der Illustrationskunst gemacht, und wir können gute, vorzüglich illustrierte Bücher und ausgezeichnetes Bilder-material zu einem Preise bekommen, der vor 15 oder 20 Jahren ganz undenkbar gewesen wäre.<sup>2</sup>

<sup>1</sup>138 Abbildungen nach Naturaufnahmen, mit einleitendem Text von Lothar Brieger Verlag für Kunstwissenschaft, Berlin.

<sup>2</sup>Friedemann, Kleine Schulgeographie von Deutschland, Huhle, Dresden M. 45  
Kullmer, A Sketch Map of Germany. Kramer Publ. Co., Syracuse M. 1.00  
Sach, Die Deutsche Heimat. Waisenhaus, Halle. . . . . M. 10.00  
Weise, Die Deutschen Stämme und Landschaften. Teubner, Leipzig M. 1.25

Als Erstes bei einem solchen Studium der Landeskunde braucht man eine grundlegende Kenntnis der Geographie. Ich würde dazu eine kleine deutsche Schulgeographie empfehlen, wie Friedemann. *Kleine Schulgeographie von Deutschland*. Hier findet man eine Zusammenstellung der wichtigsten physikalischen Grundbegriffe, auf die man weiter aufbauen kann. Es ist auch ganz interessant zu sehen, wie und wie viel Geographie man in den deutschen Volks- und Mittelschulen lernt.

Die Geographie Deutschlands sitzt aber nicht wirklich fest im Gedächtnis, wenn der Lehrer nicht ein klares Bild vor Augen hat und es reproduzieren kann; das heisst, er muss im Stande sein, eine Karte von Deutschland mit einfachen Linien aus dem Kopfe zu zeichnen. Ein vorzügliches Buch für solche einfachen Umrisskarten, die aus dem Gedächtnis gezeichnet werden sollen, bietet das kleine Buch von Kullmer, *A Sketch Map of Germany*.

Deutschland ist geographisch in landschaftliche Gebiete eingeteilt, die allerlei Verschiedenheiten zeigen und die von sich eben so scharf unterscheidenden Volksstämmen bewohnt sind. Ein gutes Verständnis des deutschen Lebens kann aber nur auf Grund der Kenntnis der einzelnen Landschaften und Stämme erreicht werden. Die Volkstämme, die seit Urzeiten in einem Landesteil wohnen, haben ihm seinem Charakter aufgedrückt; die Bauernhäuser jeder Gegend haben ihren besonderen Stil; landschaftliche Dialekte sind bis heute erhalten; der Charakter der Menschen, wenn er auch nicht von ihrer Stammeseigenheit bedingt wird, ist doch jedenfalls bis auf heute von ihr beeinflusst. Das beste einschlägige Buch ist O. Weise, *Die Deutschen Stämme und Landschaften*. In verschiedenen Kapiteln schildert Weise uns die Eigenart der Landesgebiete, die von den Sachsen, Franken, Bayern, Alemannen und Thüringern bewohnt sind und zeigt, welchen Einfluss das Land auf das Temperament des Volkstammes hat. Auch zeigt er uns, neben dieser Übersicht über Landschaft und Volksstamm in einer kurzen, anregenden, historischen Über-

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Rodenberg, Bilder aus dem Berliner Leben.	Hendel, Halle	M.	.75
Trentini, Südtirol.	Velhagen und Klasing, Leipzig	M.	.60
Bittrich, Der Schwarzwald.	Velhagen und Klasing, Leipzig	M.	.60
Baum, Die schöne deutsche Stadt. Süddeutschland.	Piper, München	M.	1.80
Wolf, Die schöne deutsche Stadt. Norddeutschland	Piper, München	M.	1.80
Trinius, Der Rhein und seine Lieder.	Kummers, Leipzig	M.	1.80
Deutsche Burgen und feste Schlösser.	Langewiesche, Leipzig	M.	1.80

sicht, welche Rolle der betreffende Volksstamm in der Entwicklung der deutschen Kulturgeschichte spielt.

Nun braucht man aber auch ein Buch, das eine ausführlichere Beschreibung der einzelnen Orte und Gegenden gibt und das ausserdem einige historische Kapitel enthält; denn viele Dinge können nur auf Grund der Geschichte verstanden werden. Für diesen Zweck möchte ich das Buch von A. Sach, *Die Deutsche Heimat* empfehlen. Es ist ein Buch von ungefähr 600 Seiten, nicht das Werk eines Verfassers, sondern eine gutgewählte Zusammenstellung von einzelnen Kapiteln aus einschlägigen Werken. Natürlich sind die verschiedenen Kapitel nicht von gleichem Wert und gleicher Wichtigkeit; aber man wird darin doch fast alles Wichtige und Wissenswerte finden. Es gibt z. B. ein Kapitel über die Ritterburg im Mittelalter; dann ein besonderes Kapitel über die in der Sage und Geschichte so berühmte Wartburg; ferner ein hübsches Kapitel über die deutschen Weihnachtsgebräuche; die Beschreibung von Weimars klassischen Stätten; die Hohenstaufen und Hohenzollern; Köln und der Kölner Karneval; Nürnberg; München; das Passionsspiel zu Oberammergau; die Insel Rügen; das Ordensschloss in Marienburg, u. s. w.

Berlin als Hauptstadt des Landes verdient wohl ein etwas eingehenderes Studium, und dazu würde ich die Rodenbergschen Bilder aus dem Berliner Leben empfehlen. Diese Essays sind in ihrer Art literarische Kunstwerke; sie sind in den letzten Jahren der Regierung von Wilhelm I. entstanden, als Berlin wirklich zur Weltstadt heranwuchs, in jenem Jahrzehnt, das als das Heldenzeitalter des neuen Deutschlands gilt. Wir wandern mit dem Verfasser durch das Brandenburger Tor und in anmutiger Weise erzählt er uns von dessen künstlerischer und historischer Bedeutung, oder wir gehen mit ihm ganz früh an einem Wintermorgen durch die einsamen Strassen Berlins und sehen, wie der Laternenmann die letzte Laterne auslöscht, wie der Bäckerjunge und die Milchfrau die Bewohner mit ihrem Frühstück versorgen, dann kommt die Zeitungsfrau, und der Briefträger macht seine erste Runde, und allmählich beginnt das übrige Berlin, sich aus dem Schlaf zu erheben.

Die bis jetzt besprochenen Bücher haben nur ganz wenige und ungenügende Bilder. Daneben bedarf man aber auch einiger gut illustrierter Werke, denn die Beschreibung der Gegend, der Städte



und ihrer Sehenswürdigkeiten ohne Bilder ist natürlich ganz wertlos. Ich möchte besonders die vorzüglich illustrierten kleinen geographischen Volksbücher von Velhagen und Klasing empfehlen. Dieselben sind zum geringen Preis von 15 cents zu bekommen. Unter ihnen scheint mir der kleine Band über den Schwarzwald ganz besonders hübsch. Ich möchte auch gerne ein deutsch-österreichisches Land herausgreifen das in der Geschichte eine ungemein wichtige Rolle gespielt hat: Tirol mit seiner alten Völkerstrasse, die von Italien nach Deutschland führt, wo heute noch die schönsten alten Städte und Burgen unser Interesse erwecken.

Auch die Dichtung sollte in Betracht gezogen werden; der Teil Deutschlands, der von Sage und Geschichte am meisten umwoben ist, der Rhein, hat die Dichter natürlich am meisten angezogen; mit den Dichtern wollen wir eine Wanderfahrt den Rhein entlang machen und das Buch von Trinius, *Der Rhein und seine Lieder* bereitet uns durch Wort und Bild eine genussreiche Stunde.

Zum Verständnis für die Eigenart der deutschen Städte gibt es gut illustrierte Bücher. Ich möchte dafür besonders Baum, *Die schöne deutsche Stadt* empfehlen. Das Werk zerfällt in drei Teile, Nord-, Mittel-, Süddeutschland, und ich will besonders Nord- und Süddeutschland herausgreifen. Hier erfahren wir das Wichtigste über die Anlage der Stadt, über die mittelalterlichen Befestigungen, die Laubengänge, die Rathäuser und alles, was in diesen Städten uns so lebhaft an das Mittelalter erinnert. Die Illustrationen sind vorzüglich, und zwar geben diese nicht nur das, was Baedeker mit zwei Sternchen versieht, sondern auch einfache und unbekannte Stadtbilder, die dem Freude machen, der langsam mit Musse in Deutschland herumreist. Überall ist das Charakteristische herausgehoben, die nordischen Ziegelbauten, die Fachwerkbauten, die eigentümliche Anlage der Ordensstädte im Osten, die halbvergessenen und verschlafenen kleinen Land- und Reichsstädtchen im Südwesten.

Aus dem Studium der schönen, alten, zweckmässigen Stadtanlagen lassen sich vielleicht auch einige Folgerungen für die Gegenwart ziehen. Gerade in diesem Studium liegt für die Lehrerin, besonders die Lehrerin in einem kleinen Orte, eine Kulturmission, die nicht zu unterschätzen ist. Die Lehrerin, die die richtige Stellung in ihrem Städtchen einnimmt, kann unendlich viel dazu

beitragen, ein besseres Schönheitsverständnis zu erwecken, und sie kann sicher das Gewissen der Kinder und Erwachsenen schärfen und dem Verderben von Naturschönheiten, wie wir es leider in unserem Lande sehr häufig sehen, entgegenzutreten. Es ist ganz gewiss eine Aufgabe der Schule, den Schönheitssinn in den Kindern zu wecken und zu stärken, und in diesem Lande ist diese Pflicht noch wichtiger als in den alten Kulturländern Europas denn es gibt hier nur wenig schöne, alte Gebäude, nur wenig künstlerisch schöne Stadtanlagen, deren Anblick die Kinder unbewusst erziehen und bilden könnte. Wir dürfen nie vergessen, dass die Zukunft des Landes in den Händen des Lehrers und der Schule liegt. Die Kinder, die wir jetzt unterrichten, werden in wenigen Jahren die verantwortlichen Bürger der Vereinigten Staaten sein.

Bis jetzt hat die Schule wohl kaum ihre Pflicht als Weckerin des Schönheitssinnes genügend erfüllt. Neu-England mit seinen poetisch schönen, ulmenbeschatteten Städtchen und Dörfern ist eine der sehr wenigen Landschaften Amerikas, die der Reisende mit dem Gefühl verlässt, dass die Schönheit der Natur hier nicht durch Menschenhand verdorben wurde, und in gerade diesem Sinne kann eine eingehendere Beschäftigung mit den älteren und neueren Dorf- und Stadtanlagen Deutschlands für Lehrer und Schüler von grösstem Nutzen sein. Ein Wort zur rechten Zeit kann vielleicht Sinn und Verständnis erwecken für die Freihaltung eines schönen Platzes, für die Wahrung einer schönen Aussicht, für alles das, was dem Schönheitssinn und nicht dem Nutzen allein dient.

Was den Amerikaner vielleicht am meisten in Deutschland und Europa interessiert, sind die Überreste der historischen Bauwerke, die aus der Zeit vor dem 17ten Jahrhundert stammen, also etwas, was hier in Amerika gar nicht zu finden ist, besonders die alten Burgen. Die beste Sammlung solcher Bilder ist das Buch, *Deutsche Burgen und feste Schlösser*, ein ganz hervorragendes Werk der deutschen Reproduktionstechnik. Der Band enthält 130 Abbildungen von Burgen und festen Schlössern aus allen Ländern deutscher Zunge. Zuerst sehen wir die Ritterfesten des süddeutschen Westens, die in Berg und Wald eingebaut sind; dann die grossartigen Ordensschlösser des Nordostens, die Klöster und Festungen zu gleicher Zeit gewesen sind; dann die schweren Ziegelbauten und Wasserburgen des westniederdeutschen Gebietes.

Diese Bauten wirken noch heute als die Wahrzeichen der Länder und gewissermassen als die Sinnbilder der Stämme, unter denen sie errichtet worden sind.

Wer die empfohlenen Illustrationen in der deutschen Stunde mit der Klasse benützen will, dem würde ich raten, die einzelnen Bilder auszuschneiden und auf Pappe aufzuziehen, da sie auf diese Weise haltbarer und handlicher für den Klassengebrauch sind.

Vielleicht ist die Schule auch bereit, etwas Geld für den Schmuck des deutschen Klassenzimmers auszugeben, und in diesem Fall möchte ich besonders auf die Teubnerschen Steinzeichnungen hinweisen. Der Verlag gibt einen Katalog mit diesen Bildern in kleinem Format heraus, woraus man eine sehr gute Auswahl treffen kann.

In welcher Weise bringt nun ein solches Studium dauernden Nutzen für den Lehrer, für den Unterricht, für die Schule? Wenn der Lehrer mit Land und Volk bekannt ist, gibt ihm das sofort ein tieferes Verständnis der Bücher, die er für sich oder mit der Klasse liest. Seine Vorbereitung auf die Schulstunde besteht nicht darin, dass er am Abend vorher oder während der Pause die Anmerkungen am Ende der Schulausgabe schnell liest, sondern darin, dass er sich das ins Gedächtnis zurückruft, was er im Zusammenhang mit seinem geographischen Studium gelesen und in Bild oder in Wirklichkeit gesehen hat.

Man lies und bespricht mit der Klasse Storms *Schimmelreiter* und sofort erinnert man sich an das Kapitel über die Friesen und ihre Wohnsitze, die nordischen Marschen; oder man liest *Dos Peterle von Nürnberg*, und die deutschen Städte um die Mitte des 15ten Jahrhunderts, sowie die vielen schönen Bauwerke, die aus jener Zeit stammen, stehen einem sofort vor den Augen.

Auch die deutschen Gedichte nehmen sich ganz anders auf einem solchen Hintergrund aus: Bei Barbarossa denkt man an das Kyffhäusergebirge; man denkt an das Kapitel in Sach über die Hohenstaufen und die Hohenzollern und die Burgen im Mittelalter; wenn man mit der Klasse Goethes *Wandrers Nachtlied* lernt, stehen einem Weimars klassische Stätten vor Augen; auch die Wartburg, wo Luther lebte, ist nicht mehr ein leerer Begriff.

Das Wenigste von dem, was man gelesen hat, wird man dem Schüler mitteilen; denn die Kunst des Lehrers besteht gerade so sehr in dem, was er nicht sagt, als in dem, was er sagt, aber gerade



in den wenigen wohlgewählten Worten fühlt der Schüler unbewusst die gründlichen Kenntnisse des Lehrers, und die wahre Begeisterung, die auf einer genauen Kenntnis des Stoffes beruht, wirkt ansteckend.

Wir wissen alle, welch eine Anregung für den fleissigen und talentvollen Schüler ein hingeworfenes Wort, ein zufällig gezeigtes Bild sein kann. Die wenig begabten Schüler können es kaum schätzen; aber für die klugen und geistig regsamen wird es vielleicht eine Anregung fürs Leben sein. Die Schulverwaltung verlangt,—ob mit Recht oder Unrecht lassen wir dahingestellt,—dass die Schüler, die nicht ordentlich mitkommen, von dem Lehrer etwas Nachhülfe bekommen sollen. Unser eigenes Interesse verlangt, dass wir etwas für diejenigen tun, die der Klasse vorausseilen und für die die Schule nur Langweile und Stumpfsinn ist, wenn sie nicht ihren Fähigkeiten gemäss beschäftigt werden. Und gewiss ist der glückliche und erfrischende Einfluss, den ein solcher Schüler auf den Lehrer ausübt, etwas sehr Erstrebenswerthes und einer kleinen Anstrengung wert.

Für den Lehrer selbst ist eins solches Studium der Landeskunde eine grosse Quelle des Vergnügens; von gleich grossem Wert für solche, die eine Zeitlang in Deutschland zugebracht haben, wie für solche, die eine solche Reise planen. Wieviel schöne Reiseerinnerungen werden durch diese Bilder und Bücher erweckt. Wie viel mehr Verständnis für manches, was man vielleicht etwas schnell gesehen und nicht ganz in seinem Zusammenhang verstanden hat! Und welche Freude, sich auf Grund eines solchen Studiums einem Reiseplan in Deutschland selbst auszuarbeiten! Auch das Reisen will gelernt sein und gerade für den Lehrer des Deutschen soll das Reisen in Deutschland nicht nur eine Kunst, sondern beinahe eine Wissenschaft sein. Reisen heisst nicht durch Schlösser gehetzt werden und mit dem Baedeker in der Hand durch Kirchen und Museen laufen. Der Lehrer darf nicht nur, wie Cooks Reisegesellschaften, die Prunkstücke der Natur und der Vergangenheit sehen; auch die einfache bürgerliche Kultur der modernen Zeit, das Leben des Tages ist von gleich grossem Interesse für ihn.

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## REVIEWS

**Für Kleine Leute** by Anna T. Gronow, Ginn and Company, 1915.  
12 mo., xi + 194 pp.; 60 cents.

Gronow's *Für Kleine Leute* is intended for pupils of the fifth to the eighth grade. In view of the dearth of handbooks for this more elementary stage of German instruction, in which the number of pupils has moreover been constantly increasing of late, the book will be heartily welcomed. It consists of a series of 82 "Stunden", followed by an Appendix of "Spiele".

The individual lessons are short enough to allow of treatment within the compass of a single period. In most cases a children's rime or jingle is made the basis of the lesson—an idea which, while good in itself, is perhaps carried through too consistently not to result in a certain monotony. There is in such jingles the further danger of the odd and unusual in form and expression, a danger that does not, of course, affect the native child but which is real enough in the case of one who hears German for a period of thirty or forty minutes a day only. Thus "Mutter, sag' mir ein Sprüchlein an" (p. 32), "Das Wünschen mein" (p. 98), "Gerne vergess' ich dein" (p. 106). "Mit den langen Beiner" (p. 108) are all abnormal and had better be kept away from the the beginner, especially at a stage where no effort is made to teach formal grammar. In justice it should be added that, while the above list could readily be added to, there is relatively little of this objectionable phrasing.

The exercises are well-planned and of great variety and interest. There are also a number of, in the main, excellent illustrations. One wonders, to be sure, whether the drawing on p. 39 is the illustrator's idea of a German "Garten", and whether in the case of the girl on p. 129 he is not laboring under a confusion of the terms Dutch and German.

The Vocabulary is much less complete than the note on p. 157 would seem to imply. The German script on page X is far too small to be of practical use for young pupils. As regard the text, it may perhaps be worth while to point out that the dog's name (p. 48) is Phylax, not Philax; and that eggs at "drei Pfennig" (p. 28) must rest on a confusion of "Pfennig" and "penny" that should hardly be permitted. One is sorry also to see (p. 55) the usual form "Hansel" for the universally known "Hänsel".

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**Heinrich Seidel, Leberecht Hühnchen**, edited by William F. Luebke (The Walter-Krause German Series). New York, Charles Scribner's Sons, 1915. 12 mo., xiii + 145 pp.; 50 cents.

*Leberecht Hühnchen* is a text that both for its intrinsic merit and on account of its Berlin *milieu* deserves to be read more widely than it has been. Two editions, one by Bernhardt (American Book Company), the other by Span-

hoofd (Heath) were hitherto available, but the present book offers so greatly differing an apparatus that its *raison d'être* alongside of the earlier editions will hardly be questioned.

The book consists of an "Einleitung" (two pages), of the text (cut up into "Kapitel" of the editor's making), and of "Ammerkungen", "Fragen", and "Übungen", all of these latter in German. To this is added a "Wörterverzeichnis" with the customary English definitions, supplemented, in rather more than one-fourth of the total number of words, by German synonyms.

The Introduction gives in simple but idiomatic German a brief sketch of Seidel's life, in which (in accordance with modern tendencies?) his work as engineer rather than as man of letters is stressed. Why pupils may be assumed to know the German words occurring here is not altogether clear: they are not entered in the Vocabulary. The date, 1870, here given for Seidel's entering Wöhlert's machine-shop agrees with Bernhardt's statement but it is wrong by two years to judge from Seidel's own statement in *Von Perlin nach Berlin* (p. 178).

Except for the Vocabulary, the proof-reading has been done with considerable care. In the narrative portion the only error of consequence is *sich* for *sie*, p. 76, l. 11. However, when compared with the original the text makes the impression of being based on that of Spanhoofd, an impression that is strengthened by an examination of the Vocabulary, where errors in alphabetical arrangement, of omission, and, at times, of interpretation, as made by Spanhoofd, are slavishly followed. Thus, in exact agreement with Spanhoofd, *fruchtbar*, *grolen*, *nötigen* are out of their alphabetical place; and *aufleuchten* (p. 63, l. 28), *brechen* (p. 77, l. 11), *Braut* (p. 96, l. 7), *Bücherbrutt* (p. 38, l. 22), together with numerous other words, are wholly lacking. Especially injudicious seems to me the arrangement, after the example of both Bernhardt and Spanhoofd, of words with *sz* in an order differing from that given to words in *ss* (*ausser auswandern*), an arrangement that is contrary to the best modern usage, and which is, in fact, not followed in the other numbers of the Series.

The German Synonyms of the Vocabulary will doubtless prove a valuable aid to the pupil and to many a teacher. This part of the work is on the whole well-done, but its practical value would be still greater, if the connection in which the words occur in the text had been constantly borne in mind. As it is, synonyms occasionally do not fit the context. To illustrate, *erbärmlich* is defined as *unglücklich* but this fits neither *erbärmliches Häuschen* (p. 38) nor *erbärmlich wimmern* (p. 58); similarly, *beobachten* may be *bemerken* but not in *einen rationellen Fruchtwechsel beobachten* (p. 41).

Instead of the stock-map of Germany accompanying the volume a plan of Berlin and suburbs would have been more helpful. The former does not fit the needs of the text so very well, and is besides presumably on the walls of the German class-room.

The strength of the book lies in the "Anmerkungen", "Fragen", and "Übungen". These are skillfully constructed and evince the hand of the resourceful teacher.



**Elementary French Reader** by Louis A. Roux, A.B., New York, The Macmillan Company, 1916. 8vo., xii+150 pp.; 50 cents.

This work with a modest title and a comparatively small number of pages contains within its two covers all that is necessary for a serious acquisition of the French language on the oral side in conjunction of course with a teacher to aid in the mastery of the sounds. The book contains sixteen prose stories, of which the longest one has twenty-five pages, and seven poems. The selections in prose are interspersed with paragraphs of varying proportions made up of a series of questions in French on the subject matter of the text preceding. At the outset, there are arranged in list form some sixty expressions adaptable at the beginning for oral usage in class. Added to these features, there are eight full-page illustrations of notable persons and places of France which serve to beautify the book and to attract the student by very laudable means and secure his interest. Then towards the end of the Reader, the regular verb is given the space of a few pages, for purposes of general outline, followed by some rules on the formation of tenses, and after that, a ten-page table of the most important irregular verbs. Last of all, there is the vocabulary containing approximately twenty-five hundred words and forms of verbs which the student has to meet with in the text proper and which he might otherwise be unable to locate.

This summary glance over the general contents of the Reader is enough to indicate the trend of the work and the particular aim which the author had in view when he compiled its different parts. In the preface to the book, the author has enumerated eight special features which his work contains but he might have added still one other to the list in strict justice to the subject, as he has treated it, and that ninth feature would be the carefully wrought scheme of gradation he has managed to apply to a book of such short compass. The French material begins with adaptations of fables from LaFontaine and concludes with writers like Daudet, and this same process of grading is noticeable in the questionnaires of the author which must have cost him considerable effort to arrange.

One especially good element in the book is the treatment of the problem of tenses, to meet which the author has allowed no other than present tenses throughout the first three selections, and the preterite tense does not appear until the eleventh of the total sixteen selections.

It is clear from the above cursory statement of the contents and plan of the work of Mr. Roux that teachers of the direct method are indebted to him for his conscientious labor in producing a work that fits their needs so directly and with such precision in the choice of material as can be found within the compass of this book.

The Vocabulary is almost entirely free from errors. Such slight mistakes as *carracoler* and the year 1771 under the word *Tuileries* can be corrected in a later edition without any difficulty. It is to be hoped that this work will receive special recognition from those who are interested in this field of education, and that means every teacher of the French language with up-to-date and live methods in classroom instruction

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**Grammaire de la Conversation, Direct Method in French**, by Mary H. Knowles and Berthe Des Combes Favard. D. C. Heath and Co., 1916. clxiii—171 pp., \$1.15.

**Fundamentals of French, a Combination of the Direct and Grammar Methods**, by Frances R. Angus, Henry Holt and Co., 1916 xv—280 pp.

**A Practical Introduction to French** by Luther Herbert Alexander, Oxford University Press, 1916. xxi—355 pp., \$1.00.

The above beginners' books in French are worthy of the attention of progressive teachers for various reasons. All show a laudable desire to do something, if not entirely novel, at least fresh and stimulating. Two at least are a departure from the methods generally pursued in our public institutions; the other, though more or less along the old lines, yet offers something new and better than the majority of books of that nature now in use. In this rapid review lack of space forbids a critical examination of details; a general outline of the aims and plans of the work is all that will be attempted.

The Knowles-Favard *Grammaire de la Conversation* contains 128 lessons of one to six exercises each, a section devoted to rules, four pages of *formules épistolaires*, two pages of proverbs, a chart of French sounds, instructions for home work, a questionnaire covering the rules of the first twenty-nine lessons, and a vocabulary of about eighteen hundred words. The material contained in the work would take up fully two years of high school at the rate of five hours a week, or two years of college at three hours a week. Each lesson is made up of a number of questions and answers calling for answers and questions on the part of the students. The work is done orally in class after it has been prepared in writing at home. Minute instructions are given for the performance of that task. Reference is made throughout the work to the authors' *Perfect French Possible*, a treatise on pronunciation. I am convinced that the method followed for two or three years according to directions, will yield distinctly good results. There is little opportunity for shirking on the part of the student. The book should also prove interesting to the instructor who will be able to use it for years without that feeling of boredom which after two or three years' use seems to exude from some grammars we all know. The conventional translating grammar with a few so-called conversational phrases thrown in at the end of each lesson becomes in time deadly to the best teacher. It may be added that in the Knowles-Favard method no cheap devices are resorted to in order to make grammar attractive. It is all work and little play, and students are made to feel constantly that they are earnestly trying to acquire command of a living tongue. Yet the work will prove interesting to learner and teacher alike if, as the authors recommend in their foreword, the sentences are "acted out" or "mimed". Teachers who have little opportunity to speak French outside of their classes will find this book helpful for their own use. It is idiomatic throughout, and what strikes one, even at a superficial perusal, is the wealth of colloquial expressions (e. g. *Comment vous portez-vous?* *A peu près bien.* *Comme ci comme ça.* *Pas trop mal.* *On ne peut mieux etc.*)



The authors' claim, made in the preface, that pupils can be made to speak from the outset, not only grammatically "but with ease and flexibility," that they can "think these things in French", or that *Perfect French Possible* referred to above gives "infallible rules for the production of all French sounds as well as rules for rhythm which are to be found in no other published work" seems exaggerated to the experienced teacher who has striven for years to achieve such a highly desirable, though seldom attained result.

*Fundamentals of French* is more strictly speaking a systematic guide for the teaching of conversation than a grammar. Vocabulary and rules are taught by means of explanations with appropriate gestures, motions and mimicry on the part of the teacher, by questions and answers in French, and by a number of questions and answers in English for translation. One seeks in vain for the usefulness of the paragraphs entitled *Traduisez*. For if in chapter III the students have already answered in French the question "Où sont les livres?" by "Ils sont sur la table," nothing can be gained by making them translate half a dozen lines lower on the page "Where are the books? They are on the desk." It would seem more logical to adopt the so-called Berlitz method and exclude English altogether. The grammatical facts are stated in small type at the foot of the page, as concisely as possible,—a good practice in a book of this type. Some parts—the subjunctive, for instance—are treated quite fully. A grammar resumé is added separate from the main part of the book (pp. 169-228). Some fairy tales (*Cendrillon*, *Chaperon Rouge*), a couple of short stories (*Noiraud*, *l'Escapade*), extracts from *Les trois mousquetaires* and of *Le voyage autour du monde* are included for home reading or class treatment. All in all it is a work that will render valuable service especially with small classes where there is opportunity to give students individual attention. Far less provision is made for written work than in the Knowles-Favard book. On the other hand, the pronunciation is fully set forth in an introduction covering seventeen pages. This part is done with more than ordinary care and thought, and will prove very helpful to both teacher and pupil. The book has a complete vocabulary.

The next work is less of a departure from the conventional grammar type. Dr. L. H. Alexander's *A Practical Introduction to French*, intended for the first and second year of high schools and the first year of college course has the familiar features: rule or rules of grammar with examples, paradigms, vocabulary preceding each lesson, oral drill, written exercises, review questions, *toute la lyre*. Five pages are devoted to the new grammatical nomenclature recommended by the Joint Committee, and applied in the present book. The first few chapters are taken up with matters of pronunciation, and they are introduced with the categorical statement that "The sounds must be learned from a teacher." This is obviously true if the teacher himself has a good pronunciation. The statement might have a disquieting effect on the pupil's mind should he have doubts as to the orthodoxy of his instructor's accent. It should be stated, however, that the author does give the approximate English equivalents of the French sounds, together with a phonetic transcription of several lessons, in an appendix (pp. 236-245). Some of those approximations are open to criticism; thus the *a* of *pas* and *pâte* is like the *a* of *palm* only in



certain sections of the country. In some parts of South Carolina, and, I think of New England, it has the sound of *a* in *lamb*: on the other hand the English *a* in the same word is far too broad. Again, the *o* of the French *pot* is very unlike the *o* of the English *note*. We all realize of course that it is not easy to find English equivalents, and perhaps we should not criticize an author too severely for not always finding the exact shade or what we think is the exact shade.

There are forty-two lessons in all. Twenty-four deal with the general rules of grammar and their application; eighteen are given up to the irregular verbs and to an elaboration of rules studied in the first part. The practice work of the latter part is based mainly on three short stories.

The author states in his introduction that "the book encourages a large amount of oral work." Yet the exercises for oral practice seem rather scant. The teacher will therefor have to rely on his own ingenuity to supply what is lacking in this respect. At any rate it is a careful piece of work, and, if used judiciously, by condensing the somewhat lengthy grammatical explanations preceding each lesson, by supplying the oral drill, the book ought to be of excellent service in classes where the translation method is followed primarily.

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### **Elementary Spanish Grammar** by Espinosa and Allen. American Book Co., p. 367; \$1.24.

This book has many features which should commend themselves to the approval of teachers of Spanish. The Present Indicative of the regular verb is introduced in the first lesson thus making possible the use of connected passages for translation from Spanish into English from the beginning of the book. The conversational exercises which are very practical might be made still more valuable by introducing questions involving a change of subject in the reply. Changes of this sort, however, can readily be made by the teacher. The oral exercises and composition for translation into Spanish are exceptionally good, but one might wish that the composition could have been put in the form of connected passages earlier in the course of study. The vocabularies are not too long and show an excellent choice of words.

The grammatical introductions to the lessons are usually good and the rules are well stated, but some of the examples involve points which have not previously been treated in the grammar. For instance, in §35, a. 1, dealing with the use of the definite article before "general nouns," the example *las madres aman a sus hijos* occurs while the use of *a* before a direct object is not treated before §44. Both *es* and *esta* occur in the texts and examples and *bueno* occurs in the vocabulary with both meanings of "good" and "well" before the differences between *ser* and *estar* are explained. In § 64 the statement is made that "the last two of a series of adjectives (modifying a noun) are usually connected by the conjunction *y* and in the examples under that paragraph the form *e* is used and *y* is not. Another example should here be introduced showing the regular use of *y* and a note stating under what circum-

stances *y* is replaced by *e*. The introduction of the Past Descriptive (Imperfect) and Past Absolute (Preterit) in the same lesson (V) is likely to confuse the student as to the distinction between those tenses. Object personal pronouns are not introduced until § 139 and occur in the examples used to illustrate grammatical principles as early as § 71. Radical-changing verbs are not introduced until § 194, and meanwhile the student has learned the Present Indicative of *querer*, *poder*, *decir*, etc., without any rule concerning radical changes to help him. Points of this sort make it often advisable for the teacher to refer ahead to a later lesson and take up points for explanation which were not originally intended for the lesson in hand. But even with these minor faults the book represents a notable improvement over many other Spanish grammars and should prove quite serviceable in the teaching of the language.

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## ORAL PRACTICE—ITS PURPOSE, MEANS AND DIFFICULTIES<sup>1</sup>

In a gathering like this Oral Practice no longer needs defense. It may still be profitable to define its purpose and scope, to discuss ways and means of using it, to consider the obstacles which impede its progress. It is even sometimes necessary to protect it from the excessive advocacy of its friends. Oral practice is not a royal road, it will not enable the pupil to converse in the foreign language with correctness and fluency within the period of the ordinary secondary course, but it will advance him materially and surely toward that end and make possible its ultimate attainment, which can otherwise never be reached. It will, moreover, under proper conditions, enable him to understand the spoken language with reasonable proficiency and it will give him an accurate and intelligent reading knowledge which will make the foreign language an acquisition of real value, whether it is to be used as a key to the enjoyment of literary treasures or as a tool in the prosecution of other studies. Whether the pupil is being prepared for the enjoyment of his future leisure or for a definite utilitarian purpose—and the aims are equally legitimate—the Modern Language teacher should give him something which in after years he will be glad to possess. This will not be his experience if his instruction has been confined to the technique of declensions and subjunctives and their application in the tricks of translation. Let me not be misunderstood as condemning the teaching of formal grammar and the use of translation. They are indispensable means to an end, but they are not the end, as little as are scales and five-finger exercises in the elementary study of the piano. The essence of language, as of music, is feeling and its expression.

What, then, is the purpose of oral practice? It is to train the ear and the tongue coincidentally with the eye, to make the foreign language a thing of life, not a record of "lifeless letters imprinted

<sup>1</sup>A paper read before the Modern Language Conference at the meeting of the National Education Association, held at New York, July, 1916.



on our brain,"<sup>2</sup> unheard, unspoken, forgotten, like the covered characters of an ancient palimpsest. It is not merely because it makes modern language study more enjoyable in the beginning, although that would be a recommendation, but because it produces better and more lasting results in the end, that oral practice is now regarded as indispensable to good modern language teaching. An important seal of approval has been placed on this doctrine by the recent action of Princeton, Cornell, Columbia and Hamilton in announcing that after one or two years from date all candidates for admission will be subjected to a specific test of ability to understand and pronounce the foreign language. The postponement of the inauguration of this test will give the schools whose pupils may now be deficient in these respects, opportunity to meet the new requirement; and by that time other colleges now considering the matter will have taken similar action.

I have said that oral practice is not a royal road. In the olden days of strong-arm pedagogy, when paradigms were imprinted on the pupil's skin as well as on his brain, a certain new Latin grammar was heralded as a "Rückenschoner," being guaranteed to save the user's back from the penalty of deficiency. Oral practice will not save either teacher or pupil. On the contrary, there is nothing that is harder to teach well, nothing that tests more severely the pupil's preparation. Translation into English, excellent as it is for testing along certain lines, is not infallible. A printed "pony" or an obliging fellow-pupil may be substituted for honest study, and for the time being without detection. These aids fail to save the pupil subjected to one or another form of oral test. But every teacher, and every pupil worth considering, will agree that the question is not of how *much* labor, but of how *productive* labor. Furthermore, it is not necessarily a question of quantity but of kind. It is conceivable that a certain amount of time spent upon one page of text in one way, may be more productive than the same amount spent upon three pages in another way.

Oral is not to be confounded with conversation, or what passes for conversation in some classrooms. It is of course proper to ascertain conformably to the rules of French or German grammar whether the teacher is a man or a woman; to establish the fact that said teacher has one nose, ten fingers, two arms—if a man, also

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<sup>2</sup>Lessing's *Nathan der Weise*, I. 3535

two legs—; that seven boys and eight girls make fifteen pupils; that the schoolroom has three windows, four walls and one ceiling. This is good oral drill, as far as it goes, but it is not conversation, nor is anything else that ordinarily is done, or can be done, in the schoolroom. The material of such drill is, however, colloquial and will contribute to the ultimate equipment for actual conversation. It is well to stress the name and the definition somewhat, because high-sounding announcements and extravagant claims have excited ridicule on the part of those who know and have made them hostile to a serious and vital phase of our work.

Let us assume, therefore, that the scope of oral practice should be restricted to simple, everyday question, answer and communication. This will include the use of stories and plays suitable for oral reproduction of narrative, description or dialogue; it will exclude critical analysis and appreciation of literary masterpieces. Before discussing means and materials in some detail, let me state that I speak from experience only as a college teacher and from observation of secondary teaching and its results. In particular, I am indebted for some of the ideas as to means and methods to a number of teachers of French, German and Spanish in the secondary schools of New York, New Jersey, Pennsylvania, Maryland and the District of Columbia who answered a questionnaire sent out in connection with an investigation conducted by a committee of the Association of Modern Language Teachers of the Middle States and Maryland. The total number of teachers from whom answers were received was 260, representing more than 60,000 students of the three languages. The school has a great advantage over the college in the use of oral practice and I have wished more than once that I might have such an opportunity for the trial of pet theories as the secondary teacher enjoys. The boy or girl in the early teens responds to means which are not usable with the self-conscious college student and still less with the more mature beginners in Summer Session or Extension classes.

I believe that a brief review of the exercises embraced in oral practice may be serviceable as a basis of discussion, to which the papers which follow will further contribute. Some of the exercises and methods will be generally familiar; others may be novel to some of you as they were to me. Most of them are intended to train both mouth and ear, that is, they are both *oral* and *aural*.

First comes correct pronunciation, which all teachers emphasize in principle, but which is so hard to maintain consistently in practice. Here, if anywhere, "well begun is half done," but it is *only* half done. It is much easier to correct mistakes in the beginning than later, when the reading has become fairly glib and the translation fluent, and when the minutes count. It will help if pupils are made responsible for detecting one another's errors. In general, anything which makes the pupils constant participants is sound pedagogy. Another exercise which all can participate in correcting is dictation and it will be far more profitable than for the teacher to do it alone, a piece of drudgery that is justly a ground of complaint. The proper way is to let one pupil write on the board while others write at their desks; then send a second pupil to the board to correct while the teacher "shuffles" the books and hands them out for correction, colored chalk and pencils being used. Finally the teacher corrects the board copy and the books are exchanged right and left for revision from the board. For corrections a left-hand margin is used, for revision a right-hand margin. Corrector and revisers each count the errors noted and signs his name. The collected books give the teacher a complete record which requires only a rapid survey. The pupil gets his book back the next recitation for examination re-writing of the exercise. This method is simpler and quicker to use than to describe. Like all such devices it requires promptness and precision of action, which cannot be stressed too much in the classroom.

Oral reading involves more than mere pronunciation of the single vocables. There is perhaps nothing in which students of a foreign language are so careless as in sentence-stress. For learning this the reading and speaking of dramatic prose serve best. Oral reading provides excellent training for the ear. There are few things more dreary than for twenty-four pupils to follow with both eye and ear while the twenty-fifth reads a prepared text with which they are familiar, or are expected to be. If the twenty-four must follow with the ear only, and be ready to correct errors and answer questions at any moment, there will be no lack of attention. Incidentally, the pupils who have not yet been called on will not be making belated preparation from the open book. The pupil should, of course, hear the teacher read in the same way. And above all, when translation into English is required, the read-



ing aloud of the original must not be neglected. Pupils should be directed to read aloud in making their preparation. If they did more of this they would not be so helpless when deprived of recourse to the printed page.

The most familiar type of oral practice is that of question and answer on a printed text and the various forms of free reproduction connected with it. The kind of text and the many devices available need not be noted in this paper. One thing only I would repeat, that the material must be in the language of everyday life, as found in easy stories and plays. Short narrative poems are not unsuitable if they lend themselves to prose paraphrase. To use a genuine lyric for this purpose is blasphemy. The recitation of poems is good for memory training as well as to provide material for oral practice, but there is danger that it become merely an exercise in speaking pieces. I should prefer that some of the material memorized and recited be short prose passages or anecdotes, as affording better opportunity for the kind of practice which the pupil should have, and I would emphasize the value of memorizing in this way. Words and phrases learned thus become and remain a part of the pupil's active vocabulary. The memory is trained too little nowadays. In abandoning the rightly condemned memorization of isolated dates and columns of vocables we have sacrificed a principle because of its mistaken application. We have "thrown out the child along with the bath," as the German proverb has it. All honor to the reasoning faculty and to the acquisition of power! Fine words and noble concepts! But the first premise of reasoning and the source of power is knowledge; and the *sine qua non* of linguistic knowledge is vocabulary.

From a Pennsylvania teacher, and from one in Brooklyn, too, comes a good suggestion for the use of dramatic texts. A scene or part of a scene, perhaps a single page, is assigned to two or more pupils to be memorized and spoken; another page to a second group and so on, the whole class preparing the entire assignment without memorization. This work trains in proper oral expression without theatrical effects and the element of competition stimulates interest and effort. This kind of exercise, it seems to me, is more useful than the annual public performance, which, like interscholastic football, benefits only the few and these of necessity the best, indeed, as far as possible the children to the foreign man-

ner born get the leading rôles, lest their parents come to scoff at the atrocious pronunciation of the pupils of American parentage. As an amusement, perhaps as a reward for the best performance in the weekly class exercise, the annual play may be defended. As an isolated educational exhibit it is of very little account. A New Jersey teacher reports the successful use, in the third year, of French or German newspapers, humorous journals and the like, which the pupils in turn take home and select something on which to report orally to the class. This may be a news item, a picture, a joke, an advertisement. Have you ever considered the possibilities of a typical department store ad' as a vocabulary maker? Such material is readily accessible outside the large cities by means of Sunday or weekly editions of foreign language newspapers published in this country. Some German teachers use "Aus Nah' und fern" for this purpose. Another New Jersey teacher uses in the 2d and 3d year a book of selections especially intended for oral practice and appoints a pupil each day to tell a three- or four-minute story to the class the next day.

For acquiring the vocabulary of everyday life and some information about the people, the geography, and history of the foreign country, one of the specially prepared books is indispensable; and, indeed this material is on the whole better suited for oral practice than the literary text not written with the elementary or intermediate entrance requirement in view. Picture post-cards are a most useful adjunct, both for the study of land and people and for oral practice along very practical lines, particularly if a lantern or projector is available. A large map of the foreign country and adjacent territory is as necessary as the text-book. Modern Language teachers may safely assume almost total ignorance of relative location, direction and distance; in short, of European geography in toto. This sort of material will bring the class nearer to actual talk in French, German or Spanish than the most charming story available. Nevertheless, I insist that the charming story and the lively comedy must not be eliminated. The pupil restricted to French or German texts made and graded in America would be as badly cheated as the infant fed exclusively on substitutes for milk or the adult who must be content with postum.

The use of oral practice for acquiring idioms suggests additional ways and means of interest on which there is not time to dwell.

Here again there must be memory work. Too often a pupil knows an idiom only in the context where he has translated it. If required to frame original sentences and translate them, he will make the idiom his permanent property. On the question of making formal grammatical instruction a part of the oral exercise, teachers differ with a majority against it. The opponents argue, and I believe correctly, that the pupil grasps and applies the rules better if taught in English, even if they are deduced from illustrations in the foreign language. The grammatical vocabulary is not large, to be sure, but it is useless as a permanent asset. At the stage when he is learning the elements of grammar the pupil does his reasoning in English and anything which impedes the process wastes time. At this stage, moreover, it is essential to keep the pupil's interest excited and the tedious element must be disposed of as quickly as is consistent with thoroughness. It is just as bad pedagogy to make the dose needlessly unpalatable as it is to substitute sugar for medicine. It is vital in the first year to give the pupil just as much pleasurable surprise and joy of acquisition as possible. This joy depends more upon the thing acquired than upon the fact of acquisition. Now he can experience no thrill in learning the difference between "Hauptwort" and "Zeitwort." They are to him merely German equivalents of noun and verb, two words that have no pleasurable connotation such as attaches to railroad and automobile and consequently to "Eisenbahn" and "Kraftwagen". There is no harm in using foreign grammatical nomenclature after the thing designated is familiar, when only *one* quantity is unknown. But don't begin with problems involving both  $x$  and  $y$ .

The extra-curricular "means of grace" are numerous. Foremost, perhaps, is the club conducted wholly or partly in the foreign language. In this activity again the school can do much which is impossible for the college. In the college Cercle Français or Deutscher Verein it is a big problem to occupy the members profitably without their knowing it; to strike a mean between the over-trivial and the over-serious, between the child's playroom and the lecture room. Singing is the most welcome and most wholesome of the diversions offered. The schoolboy and girl can still take naive pleasure in speaking pieces, in reading easy plays at sight, in games of authors, history, geography, etc., which are reported



by several teachers as productive of highly gratifying results. One in Pennsylvania even uses these games in the classroom. Singing, of course, will be as much enjoyed as by the older students. Excursions, visits to museums, galleries, to a French or German theater in the few instances possible—all these recreations, though only occasional, have their value. From a New York City teacher comes the practical idea of visiting biological, and particularly domestic science or manual arts laboratories, with the class, to use the splendid opportunity afforded for object teaching. Suitable short talks by outsiders are excellent, either in the club or the classroom, to accustom the pupils to pronunciation other than that of the teacher and of one another. Some teachers say that they encourage pupils to talk with them in the foreign language outside of school. An excellent habit, particularly in the more advanced stages of study and quite feasible if the teacher is a native of the foreign country. For two native Americans, in America to talk a foreign language outside the class or club seems artificial, but practice may make it natural enough to be worth while.

In oral work variety is essential. The semblance of daily routine must be avoided without sacrificing its benefits. The thing must be done with a vim and a zest, and the teacher must lead if the pupils are to follow. Some may agree with a New Jersey teacher who says he "knows many fine stunts, but has to be wary of following too many trails lest he get lost in the woods." Careful planning is undoubtedly necessary, and not all classes can be handled alike. Some things are indispensable. Such are pronunciation drill, dictation, reading aloud and listening to it, oral question and answer, at least some oral reproduction,—literal memorizing in the earlier stages, later free. For training the ear, the earliest reproduction should be in English, because a much larger amount can be done and quantity counts. The sooner the pupil can understand, the sooner he will begin to speak with some readiness. For the rest—the classroom play, the daily three-minute speech, the post-card, the newspaper and magazine, the club, the games, selection may be made as opportunity appears or they may all be rejected as "fads and frills." The class will get along without them and will pass the dreaded examination, but it will have missed some things worth while, and so will the teacher.

One thing deserves to be emphasized, the immense general

value of such oral training, quite apart from its place in the foreign language program. The drill in pronunciation, in sentence-stress, in ready answer, in dramatic dialogue, in free reproduction cannot fail to improve the pupil's pronunciation and reading of English, to give him readiness and confidence in speaking, in formulating and expressing his ideas. In the questionnaire mentioned before teachers who favored oral practice were asked for reasons in support of their advocacy of it, and a large number gave this as the foremost,—the improvement of the average high school pupil's slovenly speech-habits and woeful deficiency in oral English. This involves *per se* no indictment of prevailing methods of teaching English. The simple fact is, that command of the mother-tongue is greatly furthered by oral command of a foreign language. Goethe once said that no one knew his own language aright who did not know a foreign language. Hence this is one of the few absolute prescriptions in the Pedagogical Province of "Wilhelm Meister" and to it may be attributed no small part of the grace of speech which the boys in that community are represented as displaying. Did it ever occur to you that this may be the reason why the Jewish or Italian boy who gets all his schooling in a language of which in the beginning he does not know the alphabet, not seldom becomes a most effective public speaker and carries off the prize in competition with native American boys from high-brow homes?

I have heard more than one of my auditors ask himself or his neighbor how it would be possible to carry out such a program as has been outlined under conditions as they exist or can be made. Difficulties were included in my title and they shall not be ignored. Let me refer again, if I may, to the questionnaire sent to the secondary teachers of French, German and Spanish in the Middle States and Maryland. The 260 teachers cast 292 votes, some representing two of the three languages, a very few all three of them. On the question of whether oral tests should be included in the college entrance requirement in Elementary French, German and Spanish 270 voted yes, 22 no; for Intermediate French and German 248 voted yes, 28 no. On the question whether they believed that their pupils could be satisfactorily prepared for such tests, there were 277 affirmative answers and 15 negative. Four chief difficulties were noted by those who thought their pupils

could not be prepared for the oral test and by some others who recognized them, but believed they were not insuperable. These four difficulties were lack of time in the program, large classes, excessive demands upon the teacher, the teacher's incompetence to give the required instruction. These four points cover, I think, most or all of the objections that can be raised if the initial premise, that oral practice is a necessary part of Modern Language instruction, be granted.

The plea that oral practice takes too much time is the one most often heard. It is the most plausible and at the same time the least valid of all. Oral practice *will* reduce the time allotted to formal grammar and composition, and it ought to if it has the cardinal merit claimed by its advocates, namely that it teaches the same things by the use of additional means, and because of the additional means teaches them better. It should not be hard to understand that the exercises of three faculties will effect a quicker and more lasting mental impression than the exercise of one faculty. There can be no oral practice without constant application of the rules involved in written exercises and the frequency of application will be at least fourfold greater; I say fourfold as a minimum, because it is so easy to compute that with a reduction of one-half in the old-line composition work and substitution of oral practice there will be one hundred per cent. gain in the amount of drill received by the pupil.

The question of reading is the one most often raised in this matter of finding time for oral practice, and it is not as easily disposed of as the preceding. As far as preparation for college entrance examinations is concerned, yes; there need be no fear that a pupil who has prepared and read 150 pages in connection with thorough oral drill will not be ready at the end of his second year. If, however, a certain number of pages is prescribed by a state syllabus or a college to which the pupil must be certified, the teacher may hesitate to reduce the quantity, notwithstanding the improvement in quality. As has been remarked before, it is not a question how much has been *read*, but how much is *retained*. One hundred and fifty pages will provide a total vocabulary of about 1800 words, of which the proficient pupil will have about one-half as active vocabulary. In the place of a teacher in this dilemma, I should regard the requirement as met if the remaining pages had been



read at sight; and even if there were no such requirement I should want to cover at least half as many pages at sight as with preparation, the material read thus to be always considerably easier than the assigned work and accordingly well adapted to impromptu oral practice.

The objection on the ground of large classes is a very real one. Classes of more than twenty-five make effective oral practice difficult and overtax the teacher's energy and resourcefulness. Here the remedy lies in bringing school superintendents and boards to see the waste of this species of economy; and this is a major office of a teachers' association representing both secondary and collegiate interests and of a Journal as its organ. Eliminate the deficient teacher and the defective system with equal thoroughness. No less serious a handicap to the good teacher than crowded classes is a crowded schedule, the necessity of preparing himself in several different subjects. One high-school teacher in New York State, for instance, reports that she instructs in five subjects. This is an extreme case, but there are many teaching three unrelated subjects. This might be done by the stronger, better equipped teacher but that is seldom the one of whom it is required. Reckoning with conditions as they are, two subjects should be the norm, with the requirement of a special license to teach them and a consequent bar to teaching any others. Another necessity to educate the educators! As far as oral practice is concerned, the initial demand upon a teacher who has not used it will be large, but in the long run it will not exceed that involved in the conscientious correction of the larger amount of written work which his present method probably entails.

Lastly there is the difficulty of the incompetent teacher, able to conduct a recitation along the beaten track and to get his pupils through the present examination, but utterly unfit to give instruction in pronunciation and oral use of the foreign language. In the first place such teachers must somehow acquire a reasonably correct pronunciation and the ability to read French, German or Spanish so that the native will be able to listen without acute suffering. A short period of intensive work will accomplish this and there are very, very few who can not make this possible if they must. It is not necessary to specify ways and means; summer schools are only one of them. From one such teacher comes the

suggestion that the State send inspectors who shall not merely inspect, but shall remain a week or two, if necessary, to aid the teacher deficient in preparation or in method. If the salary and traveling expenses of such an inspector were \$3000 and he made annually thirty teachers efficient, it would be a good investment. Certain state commissions of dubious achievement cost much more.

The time for the Modern Language teacher to prepare is, of course, before he begins to teach. That he does not more often do so, as the statements of many teachers prove, is partly his own fault, partly, once more, that of the system; better of the systems, for two are responsible, that which prepares him to teach and that which lets him teach. It is his own fault, for not deciding earlier on the subject or subjects he will teach and planning accordingly. Not only in the choice of courses, I mean, but in other directions as well. Practically every college student can find a German family (less easily a French family) in which he can live and get there what his courses do not give him but what he well knows he will require. This is what the German does who expects to teach English. He finds an English or American family and cheerfully puts up with rare roast beef and "unplumaged" beds. Or at least he seeks a fellow-student with whom he carries on a real exchange and makes him a daily companion, although he would enjoy another's company better. And he reads the English newspaper, whether he likes its editorials or not, goes to the English church, the English theater if there is one. The American college student will seldom make what he regards as a great sacrifice and makes it so grudgingly that the benefit is lacking. That it can be done with signal success I know from the experience of a young woman who fitted herself for oral teaching by living with a German family throughout her under-graduate course at Barnard College. She has since become one of the ablest teachers of German in this city. Some of these things the teacher who finds himself unequal to the demands of oral practice can still do. Where there is a will there is a way.

And the systems are to blame, more to blame than the individual, who can not be expected to know more than the educational experts who train him to teach *something* and the educational board which allows him to teach *anything*. In the answers which came to my committee, as to how candidates for Modern Language

teaching might be better prepared the following were so frequent as to be almost stereotyped: *First*, make the student decide two years before graduation (from a 4-year course) what two subjects (at most) he wishes to teach, so that henceforth his curricular and extra-curricular plans will be shaped accordingly. *Second*, make the college adapt the student's program to his choice and provide the necessary training in principles and practice of teaching Modern Languages (which must include pronunciation and oral command, whether required of ordinary students or not), the successful completion of such a program to be certified in his credentials of graduation. *Third*, let the state education department license the teacher permanently in two specific subjects on the basis of examination only, to which the fore-going college certificate is prerequisite. To provide for the cases where the high-school is so small that a teacher must cover three subjects, issue a temporary license based on less rigid requirements in the third subject, no such high school, however, to be rated Grade A. There would be no obstacle to the teacher's obtaining a permanent license in the third subject. This would operate to remove the school's disability.

You noted, perhaps, that I said "*make* the student decide" and "*make* the college adapt," but "*let* the state license." The sequence of student, college, State is the natural order with the scheme in operation; for purposes of inaugurating it, the order will be reversed,—State, college, student. Once the hortatory "*let*" is heeded by the first, the mandatory "*make*" will take effect automatically upon the second and the third.

The general establishment of the conditions in Modern Language teaching at which we aim will take a generation and many of us will no longer be in the service which we are laboring to improve. It will come, as surely as the marvelous advance of the generation now ending has come. We do not essay the impossible in demanding that the improvement of conditions shall at least *begin* everywhere that it is needed and begin at once. There is nothing in Modern Language teaching which more widely needs improvement, or has a better prospect of support in getting it, than oral practice and oral proficiency.

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## THE REVIEW IN MODERN LANGUAGE TEACHING

Everybody, even the inexperienced teacher, concedes that the review is an integral part of all instruction and should occupy an important place in the recitation. But how to review is a question which can be answered in many ways, none of which is wholly wrong, none of which is the best way. It is simply a matter of selecting that method which is best suited to the class, to the teacher, to the subject, to circumstances.

The subject of review in modern language teaching naturally divides itself into four parts, viz., review (1) of vocabulary; (2) of form; (3) of syntax; (4) of the thought contained in the reading matter. Although all of these are to some extent interdependent and overlap each other, I shall consider them separately.

The first thing begun in the modern language course is the vocabulary, and it engrosses our attention to the very last lesson. The study of language is primarily a great and glorious study of words. Not only must we give the pupil words and explain them to him, but we must force him to use them until they become a part of himself. To accomplish this, there should be a backward look over the words both of former lessons and of those just given. The question and answer method of going over the old vocabulary is good, particularly for nouns, if used for short periods of time and presented in an interesting way. All questions for this purpose should be prepared previously and it is well to write them out. Another scheme is to employ some game in which all the pupils have a chance; one pupil may give the initial letter of a word and the others guess the word; or he may give a characteristic quality of some object, while the others try to guess the name of the object. Arranging nouns in groups, whether according to meaning, situation of objects, or synonyms and antonyms, proves both interesting and valuable. It is very interesting for beginners to group words according to vowels. The grouping method is a natural way of remembering; it is one by which the child learns his mother tongue. In reviewing adjectives the "how" type of question is good, when applied to names of objects which have been taught before. This can also be done with adverbs by applying

the questions to actions performed by the teacher or pupils, but it must be done skilfully and sparingly to avoid monotony and consequent inattention. For verbs a pupil may perform some action before the class and call upon different individuals to tell what he is doing. The grouping method for teaching and reviewing verbs was long ago suggested by Gouin, and has the advantage of teaching naturally and rapidly and therefore interestingly. Pronouns and verbs can be reviewed together though, of course, only one can be drilled at one time. Placing objects or pupils in various positions, as well as the use of pictures serve for a re-survey of prepositions, also to drill on the cases which they govern. The old pastime of writing down a long word from which other shorter words are formed, might do to vary the work at times. Or let the teacher write some suggestive word on the board and ask the pupils to give as many words as they can recall, which are related to it, in other words, let them group by association. It is better, however, to follow such exercises by using the words in sentences, in order that it may not degenerate into a simple listing of words. The game 'Peter Coddles' has interested and entertained many youngsters. How would it be for the teacher or some pupil to read aloud a narrative with blanks into which suitable words can be fitted when the reader pauses? Of course one must insist on words which develop a sensible narrative, if the exercise is to be of any value. In all of these exercises it is better to let individual pupils lead in turn. Thus you get more pupil activity, and the teacher's voice is rested at the same time.

When we turn to the second point, drilling forms, however, the pupils cannot lead so readily and must be followed more carefully by the teacher. Here again the question and answer method is of service. It is always advisable to set up one or several models of the forms in hand, written or oral. To develop and drill verb forms this is the most desirable way. It demands more thinking on the part of the pupil. For noun forms a good exercise is to let different pupils take turns at using the different cases and numbers of given nouns in original sentences. This can also be applied to the comparison of adjectives. The declension of adjectives in German offers difficulties and should be brought up constantly for drill. A simple type of work might consist of a conversation between pupils. As previously suggested, models should always

be present; particularly whenever the pupils carry on the work among themselves. When the teacher leads, his sentences are the model, otherwise a model should be written on the board, or repeated a number of times at the beginning of the exercise. In this kind of exercise the *welcher*, *was für*, and *was für ein* type of question can be utilized to advantage. By careful questioning the teacher can obtain answers containing *adjectives* in the different cases. Pronouns permit little variety in exercises. The personal and reflexive pronouns can be reviewed in connection with the verb; there is greater difficulty with the others, and the question and answer exercise is about all that can be employed. In general, free composition of the simplest kind is very good.

Perhaps the most difficult of all to review is the third division, syntax, as such. It is easy to treat it incidentally in connection with other phases of the work, but to teach it separately requires skill and ingenuity. It seems to me one good way is to have the class give translations or original sentences illustrating some given point, and from these examples to re-formulate the rule. Let the rule be a matter of minor importance and the illustrations, the all important thing. Instead of requiring examples from the class, the teacher might choose some from the works of literary artists. Although it would require much time, it would serve, I think, to re-establish the old rule and to fix it more strongly, for the fact that you are considering the works of men who are recognized as authorities makes it more impressive. A good plan is for the teacher to write a synopsis in the foreign language and translate it into the mother tongue. Have the pupils read the paraphrase in German and then ask them to re-translate the English translation of the original paraphrase back into German. May I repeat, in all work of this kind, the one thing to do is to produce the impression that the language itself and not the rule is the alpha and omega upon which the grammar is built.

Although much time is required for reviewing and drilling the vocabulary, forms, and syntax, the fourth point, the thought of the reading matter, should not be neglected. The habit of reading without getting the thought should be discouraged from the very first lesson. If the pupil knows that there will be a recapitulation of the thought at subsequent recitations, he will be more apt to make an effort so assimilate the thought material. How



can we do this successfully? Questions and answers will hardly solve the problem here—they are too monotonous. A brief retelling of the narrative in the foreign language often serves not only to review past work, but also to clarify the passage in hand. This forces the pupil to free composition, a valuable exercise mentioned above. A quick way of covering the ground is a rapid “quiz” in the mother tongue. If there is time, a dramatization of some portion of the work already covered arouses interest in old material. This might be done outside of the class either as home work or better still in the German club. Whatever way is chosen, the aim must be to present the old material in a new way.

We have considered the how, let us not neglect the when and the where. The first of these is easily disposed of. One word suffices—always. By that I mean that from the first lesson to the last, there should be some review work in every lesson. That does not necessarily mean that half of the period should be spent in this kind of work each day; a comparatively short period of time thus spent suffices. It serves to put the pupils into the proper attitude, it “warms them up” as we say. In this way, i. e. by beginning with review work, you proceed from the easy, easy, because it is old, to the more difficult, the new material. To be sure the review should not be limited to the early years, but should extend throughout the entire course. During which part of the recitation—first, middle, or last—is the best place, is a matter of personal taste. I like a short period at the beginning to catch up the broken threads of the preceding lesson and connect them with the lesson in hand, and another even shorter period just before the close, when the advance work can be given in a nutshell to be taken along, and brought back and cracked the following day. All these details, however, are of minor importance; in whatever way, shape, or manner the dose is administered, let it be given above all systematically. Review work should be planned as thoroughly and deliberately, and given as regularly as any of the advance work.

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## THE USE OF FLASH CARDS FOR DRILL IN FRENCH

Flash cards are strips of card-board on which are printed various words, phrases or numbers. They are used for rapid-fire drill on topics that have been thoroughly studied. The material that is printed on the cards must be done in heavy black ink so that it can readily be seen from any part of the room. The teacher holds the cards in one hand; with the other he draws a card from the back of the pack and exposes it for a second or two. The usual procedure is to go down a row of pupils one after the other. This saves time that would be consumed in calling on pupils individually. It is not open to the ordinary objection that questioning pupils in a fixed order is unpedagogical; no pupil can tell which card is to be flashed next. Moreover, since the answers must be instantaneous and since the preceding pupil may fail to answer quickly enough, the question may be passed on to him. However, in a large class the pupils who have already recited may at times become inattentive. The teacher ought, therefore, to vary his procedure by pointing to any pupil and requiring him to give the answer. In this way each pupil will be forced to be on the "qui vive."

In order that the teacher may know that the pupil's answer is correct, the matter that is flashed before the class is also printed on the other side of the card. It requires some degree of skill to expose the cards quickly without dropping most of them on the floor or pulling out two or three at a time. To facilitate the shuffling of the cards and to prevent them from slipping, some teachers use a rubber band over the thumb or index-finger.

This kind of work is very strenuous both for pupil and teacher so that flash cards should not be used for more than ten or fifteen minutes at a time and not every day. The drill should be on one point at a time, otherwise confusion will result on account of the rapidity of the exercise.

Let us now consider a few specific applications of flash cards for drill purposes in teaching French. They may be used:

1. For practice on almost any grammatical point. The teacher composes very simple sentences containing dashes for the

words to be inserted that will illustrate the point in question. Before the drill begins the teacher should give a general direction which will cover all the sentences. Examples: a, Dans ces phrases, remplacez le tiret par l'adjectif démonstratif convenable. Répétez toute la phrase.

Qui est—garçon?

—livres sont jolis.

—arbre est petit.

—fille est grande.

b. Dans ces phrases, remplacez le tiret par le pronom interrogatif convenable. Répétez toute la phrase.

—êtes-vous?

—chante?

—avez-vous?

Avec—êtes-vous?

Of course there will be a great many more cards than these for each point, so that a varied vocabulary is brought in.

2. For pronunciation drill with the aid of the phonetic alphabet. The sounds should be grouped according to some system. Only one sound, or rather, only one symbol is to be shown at a time.

Examples: Prononcez les sons que représentent ces symboles.

ɛ	e	ɔ	o	ã	ẽ	õ	œ
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In this way all the sounds of the French language can be practised in a very short time.

3. For drill on numerals and arithmetical operations. In this particular kind of work it may be advisable, for the sake of greater rapidity, to omit the complete sentence and simply have the result given. This should not be done as a regular thing, however. The arithmetical signs must always be expressed.

Examples:—Faites les opérations indiqués.



$$\begin{array}{r} 6 \\ + 10 \\ \hline \end{array}$$

$$\begin{array}{r} 25 \\ - 9 \\ \hline \end{array}$$

$$\begin{array}{r} 42 \\ + 7 \\ \hline \end{array}$$

$$\begin{array}{r} 8 \\ \times 6 \\ \hline \end{array}$$

4. To drill on time problems. The card-board clock with the movable hands is a modification of the flash card system. It is, of course, more flexible than the clock-face drawn on card-board with the hands in various positions.

Example: Quelle heure est-il? 9.15; 12.25

5. For vocabulary drill. It is in this connection that I think that translation may be used to advantage. If the words have been thoroughly studied in their context, I see no harm in isolating them occasionally and translating them into English. Or the English may be given to be translated into French.

Examples: a. Traduisez en anglais.

ils parlent

la femme

b Traduisez en français.

the cat

the girl

As I have indicated above, it may be better to restrict a particular vocabulary drill to one point such as nouns, etc.

6. To portray pictures of objects. By this I mean that pictures and photographs that are large enough to be seen from all parts of the room may be flashed before the class in the same way as sentences. For instance, the teacher says, "Qu'est-ce que c'est?", showing a picture of Notre Dame, Versailles or any other spot of interest in France. If the pupils have constantly seen these pictures in the class room, they will be able to answer without any hesitation,—"C'est Notre Dame", etc. Pupils might also be encouraged in their drawing classes to make pictures to be used in this connection, pictures of French peasants, French houses, etc.

7. I have not spoken especially of idioms. It is rather difficult to introduce them on flash cards. However, a few of the simpler ones may be slipped in.

Example:—

Remplacez le tiret par la préposition convenable.

—quoi pensez-vous?

—qui parlez-vous?

etc.

The obvious advantages of flash cards are:

1. They furnish a drill-device that accomplishes a maximum of result in a minimum of time.
2. The class is kept in a state of attention and there is no lack of interest even among the dullest of pupils.
3. Everybody is given a chance to recite.
4. They give the pupils training in rapid linguistic thinking.
5. They furnish the teacher an opportunity of seeing how far his class has progressed in quick oral response.

The only real objection to the use of flash cards in French is perhaps the possible injury to the pupil's pronunciation on account of the rapidity with which he replies. However, this danger will probably be neutralized by the drill on pronunciation that he receives, or ought to receive, daily.

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## SOCIALIZATION OF THE MODERN FOREIGN LANGUAGE RECITATION

Time was, so we are told, when every little boy and girl had a fearful dread at the thought of the barren spot called school and the scarcely human creature called teacher. I have always suspected that most of the pictures of the pedagogical chambers of horrors were much over-drawn, to say the least; yet it is no doubt true that the movement toward a more wholesome schoolroom atmosphere is comparatively recent in the history of education. With the spread of the belief in the value of interest as an aid to learning—and who now doubts that it is the greatest aid?—and the closely related belief in the value of happiness and the play-spirit, have come many innovations. I can hardly claim as a result of this progressive movement, but I do certainly claim as an accompaniment, the latest step in our educational evolution—the socialized recitation.

To discuss the socialization of the school would lead me too far into the field of educational psychology, but a rather cursory account of my own efforts to socialize the German department is the best original contribution I can offer to the general subject of "Methods in the Teaching of Modern Foreign Languages."

I shall not at every step point out the reason why, because it is generally too obvious; nor shall I confine myself to what has already been accomplished, because this is a process limited in some respects by available funds, and I prefer to present the ideal toward which my efforts are now being directed.

I. The Recitation Room. The room in which classes in a modern foreign language are held should radiate the atmosphere of the country whose language is being taught there. A map or two a foreign flag *with* an American flag; the coat-of-arms in color (easily provided by a pupil with some artistic talent); characteristic pictures, not only of prominent persons and places, but masterpieces of the nation's greatest artists as well as famous scenes from opera, drama, and romance. (*Please remember that Germany has done other things besides fight, that she has greater men than war heroes!*) Curtains at the windows I hardly dare suggest,



because lack of care makes them so unsanitary, but they do certainly make the room more attractive. Part of the walls covered with burlap for the placing of special pictures which are to be changed with the varying interests of the classes is very desirable. Students should help to collect these pictures; boys in manual training can often make suitable frames for those which are to have a permanent place on the walls. The ones which are to be changed from time to time should be accessible to the students and they themselves should do the changing. A bulletin board is a necessity. Here may be a section devoted to "Germany and the Germans (or any other country) in current Literature." There will be posted articles from the daily newspapers and references to current magazines and books. Individuals may be asked to be responsible for certain standard magazines, but all will be encouraged to do their own part. (The effect of this on the pupils' general reading as well as the advantage for this particular study is obvious.) Official notices of the German club and announcements of local meetings particularly interesting to students of German will also have a place there.

Well stocked book-shelves with literature of all grades of difficulty will be conspicuous and, most important, easily accessible. A dozen real books that can be handled are far more *inspiring* than a hundred perfectly arranged catalog cards. (A departmental card-catalog is, however, almost a necessity and I do not mean to belittle it.) It is not likely that any of these books will be lost, if the right spirit prevails in the classes, the very spirit for which we are striving. But better lose a few to some moral degenerates than starve eager minds. (I heartily approve of all the modern efforts for the benefit of the sub-normal, but I do often feel that we might give a little more extra attention to the *super-normal*!) The very presence of these additional books, with the incidental allusions to them which can come in so easily, will frequently create a desire for additional reading. Of course there will be a reading-table, on which will be found German periodicals, atlases, dictionaries, grammars, a few books of literary merit, to act as "mental suggestions," which will be frequently interchanged with others on the book-shelves.

In a *German* room, particularly, there ought to be some plants,

if possible, and, in fact, anything else which will add to the *distinctive* atmosphere.

A piano is a real acquisition, but not available in most schools. A lantern is not such a remote possibility; a victrola can generally be borrowed for special occasions; and the piano itself can, like the proverbial mountain, be "gone to" whenever it becomes a real necessity, but that is seldom, for no class lacks at least one singer who can give the pitch and carry the air.

The teacher's desk should have, as far as possible, the appearance of a much used library table. It should not be the most conspicuous object in the room, nor should it serve as a barricade—for whose safety, that of pupil or teacher, I have never been able to discover.

If the room is large enough to accommodate the classes, let the chairs be placed, not in stiff rows, but in an incomplete circle around the room. The break will serve as the entrance to the circle and should be so situated that a good bit of blackboard will be available which can be seen by all the class. (This is not so important as it might seem at first thought, for chairs can be moved easily, whenever more pupils are desired at the board, or whenever some of the class cannot see the work.) I realize that an objection to this method of seating a class lies in the fact that more room is needed; but even with two rows of chairs I like it much better than the stiff formal school-room. To be sure, it does encourage informality in the classroom, but that is just what we desire. It does not encourage disorder—nothing does, but lack of interest.

II. The Recitation. Of course the teacher becomes a part of the circle. Forced conversation can never be quite natural, but it approaches that desirable state in the circle. Conversation and drill games can be played with all the freedom of the kindergarten. The *pupils* carry on as much of the recitation as they possibly can. Naturally, the teacher must direct, and there are many occasions when valuable time would be lost if the questioning, particularly the development of a new point, were entrusted even to a very good pupil; but review work, especially remote review; the little games, reviews in near-disguise; continuous reading with the correction of mistakes; all can go on with practically no dictation from the teacher. A splendid spirit is quite noticeable in every class so conducted.

Once in a given number of weeks, perhaps once a month, such a class may be given *carte blanche* to prepare for the lesson period. An individual, or, better, a small group, may be given the responsibility. Anniversaries of births or deaths of celebrities, and other memorable events furnish fitting occasions. At such times competent townspeople, other members of the faculty, advanced students, and probably best of all, members of the class furnish a program. To be of value, it must, of course, be well prepared beforehand; but it should be of the kind which does *not* require many rehearsals. The work of the students should be spontaneous and within the range of their powers: recitations of poems and short prose selections; expressive reading of interesting and easy stories; oral topics in the mother tongue, or very simple ones in the foreign tongue, concerning the occasion; lantern slides; music and dramatization, whenever something appropriate can be found, as at Christmas, etc. Such events create a wholesome esprit de corps, require purely voluntary additional work, and keep the human, humanistic, side of the study prominently before the minds of the whole department, and, indeed, of the whole school. Often one class entertains another class on such occasions, and that gives an added incentive to the careful preparation of the work. It also helps to carry out the social idea of the department.

III. Conclusion. Let no one say that time spent on such activities is wasted. (I thoroughly believe that *all* departments of a good school should work together to bring out—educate—certain desirable qualities in the students. Among these are, in the front rank, initiative and self-reliance. Both of these attributes and others, are developed by the socialized recitation. Can we spare the time from the teaching of German? Not *from* the teaching of German, perhaps, but *in* the teaching of German, certainly. I do not care to be a teacher unless I can be also an educator. But if we feel that we are fulfilling our highest mission when we cover well the greatest possible amount of ground in our chosen subject, and generally that is about all we can consciously attempt and conscientiously perform, we still have a place for the socialized recitation, and in it we shall find our strongest ally. Really valuable information is gleaned casually, more by some than by others, to be sure, but no doubt by those who can best assimilate it; desire to do well and to gain greater mastery of the language for further



efforts becomes keen; interests in everything which concerns "our" study is quickened; a large amount of extra work is done unconsciously and therefore with a minimum of fatigue; opportunities are sometimes given in this way for the slower pupils to make up their back work while the brighter ones are preparing some special 'stunt,' and thus neither group loses out at all. Again to revert, perhaps to the idealistic, the points of contact between the pupils and the foreigners are multiplied; the horizon of all is broadened.

Surely every teacher of foreign languages should be full of the spirit of cosmopolitanism. If anything will bring this war-laden world to its senses, sane education ought to do it. It can. And no one has a greater opportunity, and therefore a greater duty than the teacher of modern languages, to impress the need and the real possibility of the spirit of universal brotherhood. Everyone must do it in his own way, but for me the *best* way is that which vitalizes all that is best in the civilization of the foreign people, makes the foreigners live as citizens of the *world*, members of the great human family, of which we, too, are but a part.

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## THE CORRELATION BETWEEN THE ABILITY TO CLASSIFY GERMAN VOCABLES INTO THEIR SEMASIOLOGICAL CATEGORIES AND THE KNOWLEDGE OF THEIR EXACT SIGNIFICATION

Following a suggestion of Prof. E. L. Thorndike the writer has undertaken a preliminary study of the above problem which seems to present several useful aspects from a methodological point of view. The tests have the advantage of perfect generality being applicable to any language whatever whether vernacular or foreign, occupy less time than the usual examination, are more likely to train the student to think in the foreign language and are thus superior to the translation methods in vogue from a psychological and methodological point of view.

The *modus operandi* consists in preparing lists of German words such as a German schoolboy might reasonably be expected to understand. These groups of words are graded in difficulty so that the last and most difficult series might represent the vocabulary attainments of a young Gymnasiast. It was attempted to avoid literary words and confine the vocabulary to such words as occur in actual life. Thus names of games, business, military, educational and even religious terminology was preferred to strictly book language. Samples of the list in three grades of difficulty are given below.\* The directions make their use perfectly clear. The student classifies the words by setting the appropriate letter over or under each, the nomenclature being mostly the initial of the German or English category-word. For example, tools are to be marked "w" (*Werkzeug*), words relating to time "t" (*time*). These classifications are easy to invent for any language and resemble the old idea of Gouin with his "series." To mark such a paper takes little time and the results are unambiguous as the pupil either gets the category right or not and the doubt as to whether he "had the idea" but could not think of the English word so common in the minds of teachers who correct examination papers is mostly eliminated.

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\*Word-lists are appended to the article.

After this categorical classification with the above initial system the pupils (High School students of both sexes ranging through the curriculum from the middle grades to the graduating class) were next asked to give the exact signification of the words as in an ordinary vocabulary test. These results were then compiled either on the back of the first sheet or on separate papers. Several hundred tests of this sort have been made by the writer in the Brooklyn High Schools through the kind coöperation of Messrs. Overholzer, Bechert, Cohen, Marvin and Cushman. The following results of the tests are given for 93 students in the second year work in Boys' High School. The first column is the percentage gained on the category work, the second that on translation.

	CATEGORY-MARK	TRANSLATION-MARK	DIFFERENCE
1	.6667	.6600	— .0067
2	.7500	.4167	— .3333
3	.6833	.6500	— .0383
4	.7667	.4167	— .3500
5	.6333	.5167	— .1166
6	.6500	.4833	— .1667
7	.7000	.5333	— .1667
8	.5833	.5000	— .1833
9	.6333	.5000	— .1333
10	.3667	.3500	— .0167
11	.8167	.5167	— .3000
12	.7167	.6000	— .1167
13	.6500	.5333	— .1167
14	.6667	.5000	— .1667
15	.6500	.5333	— .1167
16	.6833	.5167	— .1666
17	.7333	.5333	— .2000
18	.8000	.6667	— .1333
19	.3167	.5333	+ .2166
20	.7833	.5833	— .2000
21	.7500	.6500	— .1000
22	.6833	.5667	— .1166
23	.8000	.4833	— .3167
24	.4500	.4000	— .0500
25	.6833	.4500	— .2333
26	.6667	.5000	— .1667
27	.7333	.7167	— .0166
28	.5833	.6500	+ .0667
29	.7833	.5000	— .2833
30	.8000	.6333	— .1667
31	.6000	.5000	— .1000
32	.7667	.6166	— .1501
33	.9500	.8833	— .0667
34	.7667	.5500	— .1167
35	.4333	.3167	— .1166
36	.6333	.5000	— .1333
37	.4333	.4333	.0000
38	.6667	.4500	— .2165



	CATEGORY-MARK	TRANSLATION MARK	DIFFERENCE
39	.5000	.5000	.0000
40	.4500	.3333	— .1167
41	.5333	.3667	— .1666
42	.7833	.6500	— .1333
43	.5500	.4333	— .1167
44	.2833	.1833	— .1000
45	.4000	.4333	+ .0333
46	.4667	.4000	— .0667
47	.5667	.5167	— .0500
48	.6167	.6491	+ .0324
49	.7500	.5500	— .2000
50	.6167	.5714	— .0453
51	.5500	.5000	— .0500
52	.4000	.6429	+ .2429
53	.7500	.6383	— .1117
54	.6167	.5000	— .0167
55	.7333	.4333	— .3000
56	.6000	.5833	— .0167
57	.8333	.7000	— .1333
58	.167	.5704	— .1167
59	.500	.5333	— .2167
60	.4500	.5667	+ .1167
61	.7000	.5500	— .1500
62	.7500	.7833	+ .0333
63	.7167	.5000	— .2167
64	.6500	.5500	— .1000
65	.5167	.4706	— .0460
66	.7667	.6667	— .1000
67	.5667	.4500	— .1167
68	.4500	.3824	— .0676
69	.6833	.5167	— .1666
70	.5000	.3667	— .1333
71	.5167	.4333	— .0834
72	.4333	.3000	— .1333
73	.6333	.5000	— .1333
74	.6167	.6667	+ .0500
75	.6333	.5806	— .0527
76	.6000	.3333	— .2667
77	.7167	.5000	— .2167
78	.7667	.5333	— .2334
79	.4833	.4167	— .0666
80	.6500	.5667	— .0833
81	.5667	.3667	— .2000
82	.6000	.4833	— .1167
83	.6000	.4333	— .1667
84	.7667	.6833	— .0834
85	.7167	.6500	— .0667
86	.7667	.4833	— .2834
87	.6500	.6977	+ .0477
88	.5000	.5555	+ .0555
89	.7000	.4667	— .2333
90	.6833	.4167	— .2666
91	.8167	.6667	— .1500
92	.7500	.5667	— .1833
93	.6167	.5333	— .0834

Algebraic Sum = ..... —10.4824  
Average Diff. = ..... —.1127 = 11.27%

From the above figures arranged in percentages and fractions of a per cent it will be seen that there is in general a very consistent relation between the rating obtained on the category-work and the translation-mark. On the average the translation score falls 11.27% below the category-mark. In ten cases out of the 93 it was higher and the conventional relation was about reversed, in two it equaled the category-rating but in the remaining 81 cases, i. e. nearly 90% of the trials a very regular drop of from 10% to 15% on the average was observed. Thus in general an accurate idea of the pupil's proficiency in vocabulary-work could be gained by taking from 10% to 15% from his rating on the simpler and quicker category-test. In the anomalous ten cases where the translation-rating was better than the category-mark the ratings were mostly low (31-75%, mainly in the forties). The translation-marks of these cases are usually not high (50-60% on the average). The low category-marks may be due to the pupil's not understanding the test but the second set of translation-marks does not show that the judgment naturally made from the category-test, namely that these pupils are not very proficient, should be altered. The only exception to the above statement is no. 62—.7500—.7833. But here the category-rating happens to be fairly high to begin with. The "very best marks" .9500 — .8833, .8333—.7000 (nos. 33 and 57) are consistent.

We see from the above résumé that we would scarcely ever be led astray in judging a pupil's proficiency in vocabulary-work by a test of the above nature. A trial of paper IX with 21 girls of the graduating class of Girls' High School led to even more consistent results. It was encouraging to note that the poorest students in the second year of Boy's High School tested with paper III received ratings of 31-37% as minima on both tests (one exception, no. 44, .2833 and .1833). This means that practically all were able to classify and define as many as 20 accurately out of sixty. Most of the ratings were much better than this, the average for category-work running in the sixties (say 40 words out of 60), for translation above 50 (say 30 out of 60). The best student in the group defined correctly 53 words out of 60. These statements must be weighed in connection with the fact that the students were not accustomed to vocabulary-tests out of context.

To summarize the vocabulary-work on paper III, every pupil with one exception (no. 44) translated correctly 18 words out of 60. 2 knew 20; 13 knew 30; 5 knew 40; one knew more than 50 (53); 4 knew 25; 2 knew 35; 1 knew 47; 1 knew 53. The corresponding scores on the categories are very similar. The minimum is 17; 1 knew 19; 2 knew 24; 2 knew 26; 4 knew 27; 3 knew 30; 3 knew 35; 3 knew 40; 2 knew 48; 1 knew 57.

As to the character of the words familiar to various pupils. The first seven words of paper III, *lügner, billig, dann, faul, stehlen, ehrlich*, were known to practically all. Of the 93 second year boys, one did not know *lehrer* and three gave answers like "foul" for "aul" or left the word blank. The answer "foul" or "rotten" (*faule Eier*) was accepted. As examples of words giving trouble *feig* and *feigling* may be cited. Only the best boy in this group got the correct meaning of these two words. An almost universal error was to gloss *feig* with "fig" (*feige*) and to make *feigling* a diminutive = "little fig." "*Anspruchsvoll*" proved another "Stein des Anstosses." The enigma was again solved by the 95% boy. *Buchstabieren, rechnen, schreiben, lesen* were known to the majority. *Entgegenkommend, fälscher, abtrünnig* were known to few, the last to none.

While these investigations are only suggestive it is thought that it is worth while to draw the attention of others to them

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### III

Write the letter g under a word that means something that it is good for a boy or girl to be. Write the letter b under a word that means something that it is bad for a boy or a girl to be. Write the letter s under a word that means something that has to do with the school. Write the letter t under a word like "now" or "when" or "before" that has to do with time,

Remember—g for good things.

b for bad things.

s for words connected with the school.

t for words concerning time.

Lügner, billig, dann, faul, stehlen, lehrer, ehrlich, sauber, götig, nie, schreiben, schleicher, lesen, höflich, bevor, nützlich, geizig, mord, buchstabieren, rechnen, feig, nachher, wahr, bescheiden, aufrichtig, erdkunde, schurke, betrunken, entgegenkommend, später, betrügerisch, während, halunke, versetzen, freigebig, verbrecherisch, qual, treu, geschichte, geizhals, verworfener, früher, schönscrift, barmherzig, fälscher, mutig, abtrünnig, feigling, vernünftig, prüfung, nachsichtig, benehmen, zucht, gerecht, verleumder, vorhergehend, menschenfreundlich, bisher, ableitung, anspruchsvoll.



## VIII

Write a k under a word that means a part of a body. Write a w under a word that means a tool. Write an s under a word that refers to the sea or ships. Write an h under a word that denotes a part of a house.

Remember—k for parts of the body.

w for tools.

s for words referring to the sea or ships.

h for parts of a house.

Arme, Ohr, Welle, Tür, Auge, Schiff, Säge, Knochen, Segel, Hammer, Mauer, Gesicht, Fenster, Beil, Floss, Kammer, Schaum, Feile, Baumkahn, Woge, Messer, Hafen, Ellbogen, Küste, Dachstube, Gehirn, Busen, Untergeschoss, Brust, Schlagader, Brecheisen, Schenkel, Decke, Zwickbohrer, Fensterrahmen, Ladung, Eingang, Kreuzfahrt, Schornstein, Hüfte, Steuer, Ahle, Söller, Hackmesser, Rückgrat, Schraubenzieher, Dachfenster, Knorpel, Saal, Zahnrad, Niere, Wirbelwind, Kleinhirn, Teich, Hobel, Schlegel, Herd, Schraubenstock, Schädel, Getäfel, Breitbeil, Sehne, Hornhaut, Bohrer, Kniescheibe, Matrose, Bauchfell, Rumpf, Hafendamm.

## IX

Write the letter r under a word that means something that concerns churches or religion. Write a w under a word that concerns war or fighting. Write a g under a word that concerns business or money. Write a v under a word like "father," "son," "wife," that denotes family-relationship.

Remember—r for words concerning church and religion.

w for words concerning war and fighting.

v for words of relationship.

g for words about business or money.

Kämpfen, bruder, bezahlen, flasche, schwester, kaufen, lager, fahne, mutter, geld, verteidigen, beten, verkaufen, geschütz, vater, fest, schulden, niederlage, festung, tante, kaufmann, kanone, erobern, steuer, flügel, geldwesen, einkreisen, bischof, mönch, vorteil, onkel, glaube, zins, wache, kloster, neffe, fracht, waise, dolch, einkommen, heirat, gottesdienst, besitztum, vetter, pachten, oberst, abt, nichte, gefangener, verwandter, zahlungsunfähig, fussvolk, taufe, nachfolger, kauf, nachkommenschaft, angreifer, befehlshaber; hilfsgeistlicher, sperre, scheidung, bürgschaft, abzug, schild, fälschung, burg, feldzug, hypotheke, reiterei, verwandtschaft, versicherung, bistum, stammbaum, kirchlich, vorfahre, entschädigung, prozess, schanze, reuig, ererbt-päpstlich, kriegführend, unterschlagung, feldflasche, kanzel, begebbar, mönchswesen.

## HOW CAN WE CREATE AN INTEREST IN OUTSIDE READING IN OUR GERMAN CLASSES AND HOW DIRECT IT?<sup>1</sup>

My remarks on this subject are based on experience with a class of eight Anglo-Saxon students in third year German. They were required to read one book in one school term of ten to twelve weeks, making a total of three per year. These books must each contain a minimum of twenty-five standard pages. They reported to me weekly, orally and in English. An incentive was offered for further voluntary reading in that 2 per cent. on the six weeks grade was given for each book read in addition to the one required. All seemed to enjoy the books read and two people (25 per cent. of the class) read additional books; one girl adding 6 per cent. (88-94) to her grade by reading three additional books, and one boy adding 4 per cent.

From the above I have drawn the following conclusions about outside reading:

First, it must not be work to the student. The purpose we have in view is to make the student enjoy the reading so much that he will later read of his own free will. Now, if we make it so difficult for him that it becomes repugnant to him, we have defeated our own purpose. Therefore, the least possible amount must be required of him and as many incentives as possible offered for him to do voluntary reading.

The training that we should have in view for the student is not that he assimilate an active speaking or writing vocabulary, but that he get a passive reading vocabulary that will not only awaken in him a desire to read German but the ability to do so with very little difficulty. To this end his reports should be in his mother tongue and should deal with the story or characters, description, etc.

The students should have very careful instruction from the teacher on how to read. They should be told never to translate, and to use a vocabulary or dictionary only when the meaning of the

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<sup>1</sup>Paper read before the German Section of the Wisconsin Association of Modern Foreign Language Teachers at Oshkosh, Wis., May 14, 1916.

sentence or paragraph depends on that word. If a student gets the general meaning of a paragraph, that is all that is necessary. The student should read only when he has several hours to read in. To that end it is well to have the report, on the first school day of every week. Knowing that he must report, the student will probably read on his two holidays immediately preceding.

One of the things upon which the success of outside reading greatly depends is the attitude of the teacher. He should try to make the student feel that now they are not in the position of teacher and student, but that they are co-readers of an interesting book. The student should not feel that he is giving a report but that he is having a conversation with the teacher about something in common. It would be well if the teacher at the beginning of the term or semester bring a number of books into the class room and spend part of the period exhibiting the books and saying a few words about each. Later after the student has picked out a book to read he should report to the teacher what book he intends to read. The teacher can then suggest another book if the one selected should be too hard or unadapted to the student wishing to read it. The teacher should be sure at each report that the student's idea of what he has read is clear in the student's mind. At these reports the teacher should strive to enter into the spirit of the story to share with the student the lively interest which the student has acquired in the book, and to try to awaken in the student anticipation and curiosity as to what is to come.

So I would conclude from my experience that the four essentials for creating and directing an interest in outside reading are that the work should be easy and interesting, the end in view literary rather than linguistic, the student should not translate except when absolutely necessary to get the sense of a paragraph, and the teacher should make himself a co-reader with the student.

E. B. MERSEREAU.

Wayland Academy, Beaver Dam, Wis.



## REVIEWS

**Ilse Leskien, Schuld and other Stories.** Edited, with Notes, Vocabulary, Exercises, and an Appendix by Bayard Quincy Morgan. Oxford University Press, 1915. 12mo., iv + 154, pp. 40c.

We have in this volume four delightful stories. I question, however, whether the average student will appreciate the subtle psychological suggestion of Hansen? The collection is especially adapted for use as first reading in Second Year College classes. The exercises illustrate a review of elementary grammar, and are based on "the early part of the first story only." In several instances they fail to agree with the designated passages of text.

The Appendix, containing Helps to Translation, is quite useful. Not only is some very helpful advice offered in it, but its use is facilitated by constant specific reference thereto in the notes and vocabulary.

The proof is clean. P. 2, l. 16, read *fiel*; Voc., read *Zaun*.

The method is sound, and the editing well done.

Hiram College.

L. E. CANNON.

**Carl Schlenker.** Bulletin for teachers of German. The University of Minnesota. Current Problems, Number 8. August, 1916. 8vo., vi + 41 pp. 25c.

The discussion of Methods is inadequate but this is partly due to the limited compass of the bulletin. It might at least have been said that the purely conversational method is little used by reputable pedagogues, except in grade work where the best school systems in the United States make large use of it.

The sane attitude towards the direct method is especially to be commended. We have been working for years to further the direct method but we know its dangers in the hands of inadequately prepared teachers.

The bibliography does not, of course, aim at completeness. However, under the heading of Gouin Method, e. g. the best known American publication is omitted, viz. Handschin's *German Series for Beginners*, Series Publishing Co., Oxford, Ohio.

The attitude towards phonetics is also to be warmly endorsed, as well as the hints on speaking German.

Such titles of books as those on Germany written by foreigners like Collier, Singleton *et al.* might well be accompanied by an evaluating remark. The guileless reader should e. g. be cautioned against such a book as Collier's *Germany and the Germans*.

The remarks on the self-improvement of the teacher are excellent.

The most serious defect of the Bulletin is perhaps its inaccuracy in the spelling of proper names. Thus we find *Douden* (pp. 10 and 15) for *Duden*;

Boyeson (pp. 28 and 29) for Boyesen; Hoetzel (p. 19) for Hoelzel; Nevison (p. 29) for Nevinson; Reclames (p. 35) for Reclams; Beilschowski (p. 29) for Bielschowsky; Vel(l)hagen und Klasing (pp. 18 and 20) for Velhagen und Klasing.

Miami University.

C. H. HANDSCHIN.

**Studies in German Words and their Uses** by F. E. Hastings,  
D. C. Heath and Co., 1911. iv + 259 pp. \$1.00.

There has long been need of a book, giving the modern use of every-day words and phrases in German. The book mentioned above aims to fill this need.

The index refers to over 1700 German and English words and phrases, all of which are carefully explained and illustrated by examples. The words are, on the whole well selected. They are arranged for the most part alphabetically by stems, derivatives being given out of the alphabetic order directly under the stems. This seems, taking it all in all, the most satisfactory arrangement, though it requires a great many cross-references to synonyms and words of similar meaning.

It is a rather idle task to quarrel with the author about her omissions, though greater attention to synonymy would no doubt have been welcomed by users of the book. One looks in vain for such fundamental distinctions as those between *Aufgabe* and *Stunde*, *dennoch* and *jedoch*, *aufhören* and *stehen bleiben*, *erinnern*, *behalten* and *sich merken*, etc. One would like to see *er hat ihm nicht gefolgt* by the side of *er ist ihm nicht gefolgt* (p. 17); under *bitten* attention might have been called to the fact that the English often uses *pray* where *beten* is inadmissible (p. 27); under *erfahren* the student should have been warned against using *lernen* (p. 49); a note should have told that *Umgebung* and *Umgehend* occur in the singular only (p. 71 and 73); *er will ein Lehrer sein* should have been contrasted with *er will Lehrer werden* (p. 129); attention should have been called to *Schicksal* being subjective or objective fate, *Geschick* practically always the latter (p. 160); one does say *die Bewohner einer Stadt*, but *die Stadt hat 10000 Einwohner* (p. 224). But, of course, the collection is by no means intended to be exhausted, and even a book of five times the size of the present would not have covered every case. This does not mean that a larger book would not serve our purpose better. There is undoubtedly still room for a work of the dimensions of Krüger's monumental tome *Wortgebrauch und Synonymik der Englischen Sprache*<sup>1</sup> which satisfies so admirably the needs of the German student in his study of English. Still, the author and the publishers deserve considerable credit for having given a practical basis for a hitherto much neglected branch of modern language study.

The book is unusually free from positive errors, only two misprints having been noted: *Baiern* for *Bayern* (p. 135) and *auf Deutsch* for *auf deutsch* (p. 40). There are, however, a number of un-German, unidiomatic or at least stilted and wooden locutions, which a German of to-day would express in a different way. Such are, for example:

<sup>1</sup>Dresden und Leipzig 1910.<sup>2</sup>

*Das ist nur ihre Einbildung* for *das bilden Sie sich nur ein* or *das existiert nur in Ihrer Einbildung* (p. 25); *dass er im Kampf gewonnen hat* for *dass er den Sieg davongetragen hat* (p. 32); *er hat einen schrecklichen Unfall erlitten* for *gehabt* (p. 55). *Das Essen ist fertig* cannot also mean *the meal is over*, i. e. *we have finished eating it* (p. 61). *Ich mag gehen* is hardly possible in the sense of *I like to walk*, though the negative use is very common (p. 124). Whether *er hat das Kind aufgenommen* could also mean *he took up the child from the floor* is highly improbable (p. 136). *Ich bin umgezogen* hypothetically may mean *I have another dress on*, but most Germans would understand by it only *I moved* (p. 234).

Sometimes two expressions are ordinarily not as interchangeable as the author seems to imply. Such are: *schliesslich* and *endlich*; the latter often suggesting *impatience, long waiting*; e. g. *endlich bist du da!* (p. 161). In *er sprach mich an* and *er redete mich an*, *ansprechen* usually has the force of *accost* or *appeal* to (p. 185).

Occasionally phrases are not happily translated: *bejammern* is *to lament over* rather than *to pity* (p. 18); *manche junge Männer* is not *many young men* but *a considerable number of* i. e. *manche* stands between *einige* and *viele* (p. 25). *mir ist hier so wohl* is not so much *I am so well here*, but rather *I feel so happy here* (p. 223).

Other phrases are misleading: if *wir sind Mitschüler* is to mean *we are fellow students (of each other)*, the noun is wrong and ought to be *Schulkameraden*; one may say *wir sind Mitschüler von ihm* (p. 20). *Gedenke mein* is used for *remember me* only in a literary or special sense (p. 33).

These strictures, however, are after all of minor importance and the book is heartily recommended to those teachers of German who never have had that prolonged residence abroad, which alone can give an adequate feeling for the niceties of the German language. It will also be found useful in advanced College classes in German Composition and a careful study of the book from cover to cover will undoubtedly clarify the notions of many students as to the exact value of a large number of words. A profitable exercise will be found in the writing of original German sentences, preferably as a class-exercise, in which these words must be used. As a reference-book in connection with the regular colloquial and composition work as is suggested in the Preface, it seems too limited in scope. Teachers and students will soon tire of turning to it and of not finding in many instances the desired information.

FREDERICK W. J. HEUSER.

Columbia University.

**French Reader**, by Koren and Chapman. Holt & Co., 1916.  
iv + 285 pp. 70c.

This book is interesting as an example of individual method and choice, to teachers of like mind with the editors it may be extremely useful. And all minds will find some portions and selections to their taste, as the variety is strikingly great. The extracts are grouped under six headings: history, fables and legends, memoirs, articles taken from daily papers and dealing with the early days of the war, short stories, and poems. The first selections named do



not give a connected history, though they are arranged in chronological order and preceded by an explanatory note which states in as few words as possible the general course and development of French history. In this division of the whole, from Charlemagne to the present day, five "struggles" are named as pivots around which all secondary events may be grouped. As to the first four, there could be little difference of opinion, but to characterize the period extending from the Revolution almost to the present moment as a "*lutte de la France contre l'Angleterre*," seems straining a point. A truer heading for this last period is indicated at the bottom of the same page (3): "*une nouvelle lutte: les travailleurs contre les bourgeois*."

It may be remarked of this introductory note that the name "Carlovingian" should be used, since the first dynasty is designated by that name. This whole historical section is a trifle childish in content, and perhaps a little dry for class use, except the one longer extract on the Revolution, which is very well chosen. The legend of Roland is interesting; the story of Jeanne d'Arc manages to tell itself without using the name of the Hundred Years' War, possibly for this reason it gives a singular effect of curtailment. The extracts from newspapers are perhaps the most interesting part of the Reader; it is a pity to use again the "*Dernière classe*" among the short stories. The poems are well chosen and could serve for memorizing, though parts of the history might also be given for that purpose. The list of irregular verbs takes up space at the end and they are to be found in all grammars, though not always in alphabetical order. The vocabulary exhibits a number of peculiarities, it notes for instance that Mars signifies the Roman god of war, that Orléans is a city on the Loire, that Paris is the capital of France, that the Seine is a river on which is Paris, that "*fête de Saint-Joseph*" is Saint Joseph's day and that "Joseph, husband of the mother of Jesus, was a carpenter." Side by side with these rather elementary explanations are such notes as "Monce, Gaspard (1746-1818), a mathematician," "Papillon, rue, short street crossing the Rue de Lafayette about half-way between the Gare du Nord and the Opéra. And in things more strictly French, "*moi*, disj. pr., I, me." It is a little difficult to imagine, even in the intellectual obscurity we all know, a mind that needs a ray or rays of such mixed light. Yet these criticisms are meant merely to illustrate some of the common ways of wasting print-paper, now so costly, and encouraging the idle flapping of glossary leaves; the little book is in itself quite worth while.

M. V. YOUNG.

Mount Holyoke College.

## NOTES AND NEWS

The managing-editor regrets the fact that there were so many typographical errors, particularly in Professor Stroebe's article, in the November number of *THE JOURNAL*. Due to some mistake, *THE JOURNAL* was published and mailed without allowing the editor to correct the page-proof or make up the contents of the issue. With a better understanding between the printer and the editors, it is to be hoped that *THE JOURNAL* will, in the future, be free from blemishes of this kind.

A very cordial letter recently came to the managing-editor's office from a Modern Language Association. In it there was the suggestion made that the material for *THE JOURNAL* should come from high school teachers of modern languages as well as from college men and women. In the present number all the articles but one were written by teachers in secondary schools. Nothing would please us more than to have as many practical contributions as possible from this field. As was pointed out in the first number, *THE JOURNAL* is, before all else, intended to help the secondary school teaching of modern languages. We believe that, in the long run, greater good will come, if we can interest the secondary teacher to write from his experience. At present, however, it is possible to get ten manuscripts from college men and women to one from the teachers who are more closely concerned in the support of *THE JOURNAL*. Again the managing-editor wishes to make an appeal for short, practical papers, modern language gossip suitable for the Notes and News pages, letters or other communications critical in character.

## NOTICE

Persons residing in the Central West and South who wish to subscribe to *THE JOURNAL* and at the same time to become members of the Association of Modern Language Teachers of the Central West and South, should send \$1.50 to Prof. C. H. Handschin, Sec'y-Treas., Oxford, Ohio. This fee will cover the subscription to *THE MODERN LANGUAGE JOURNAL* and the membership in the Association for one year.

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# THE Modern Language Journal

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## PRACTICAL PHONETICS FOR GERMAN

Theoretically, the value of phonetics in the study of a foreign language has been generally conceded, but, as every one knows, there is a vast difference between the mere intellectual acceptance of a new creed and a living faith which takes hold of it and lives it in a real and practical way. Viëtor's vigorous pronunciamento, *Der Sprachunterricht muss umkehren*, is regarded as a landmark in a more rational study of languages; but in this country, at all events, recent investigation would seem to indicate that no great or widespread effort has been made to realize the standards demanded in phonetics.\* In only a comparatively small number of our institutions of higher learning is any systematic training in phonetics given. This must mean that the vast majority of our high school teachers of German are limited in their knowledge of German pronunciation to the one or two weeks drill in pronunciation given them when they began their German studies and to the general impressions they have been able to gain from listening to three or four years of college German, supplemented by such hints regarding pronunciation as the lesson book in use may suggest.

One needs but visit the German classes in a few of the smaller high schools to be convinced that a defective pronunciation on the part of the German teacher is by no means rare. Quite commonly final *b, d, g* are voiced as in English; no fine discrimination is made between long and short vowels, as in *Kahn* and *kann*, *Ofen* and *offen*, *Fuss* and *Fluss*; long *e* is commonly pronounced

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\*1) Handschin, Charles H. The Facilities for Graduate Instruction in Modern Languages in the United States. Miami University Publications, Oxford, Ohio, May, 1914. 97pp.

2) Purin, C. M. Monatshefte für deutsche Sprache und Pädagogik, XVI, p. 113.

too open in such words as *sehr*, *wer*, *werden* and *Schwert*; foreign words and geographical proper names, as *Reformátor*, *Iphigénie*, *Lichterfelde*, *Schaffhausen*, are all too frequently accented on the wrong syllables; teachers of German-American descent especially are guilty of pronouncing the final *e* long in such words as *liebe*, *habe*, *gebe*, instead of slurred. It is for such inadequately prepared teachers, who are not able to take a thorough training in phonetics at some large university or spend a year in Germany, that the first part of this article is especially intended. These mistakes in pronunciation can, as I know from personal experience, in a large measure be corrected by self-education, by helps that the teacher can employ while engaged in his daily task.

Let the teacher provide himself first with Viëtor's *Kleine Phonetik*\*, or with Walter Rippmann's *Elements of Phonetics*\*\*, an English translation and adaptation of Viëtor's book, neither of which costs over seventy-five cents. Let him at the same time secure for fifty or sixty cents, the post-card edition of Rausch's *Lauttafeln*\*, which show a front, side and cross-sectional view of the positions of the organs of speech in producing each German sound. It is also advisable to buy Viëtor's large *Deutsche Lauttafel*\*\* to hang on the study wall. Let the teacher now read in the work on phonetics how each sound is made, wherein it resembles and wherein it is unlike the corresponding English sound. Let him grasp fully the principle of the Viëtor vowel triangle, then note on the Rausch charts the positions of the organs of speech for each sound and consciously imitate these positions when producing the sound himself. When the teacher has familiarized himself with the theoretical side of German pronunciation, he should provide himself with two other books, both from the pen of Professor Viëtor, the *Deutsches Lesebuch in Lautschrift*\*\*\*,

\**Kleine Phonetik des Deutschen, Englischen und Französischen.* Leipzig. O. R. Reisland. 10. Auflage 1915. M 2, 40; geb. M. 2, 80.

\*\**Elements of Phonetics*, English, French and German. Translated and adapted by Walter Rippmann from Prof. Viëtor's "*Kleine Phonetik*." London, J. M. Dent & Co., 1899.

\*Rausch's *Lauttafeln*. Ausgabe in Postkarten-Format. 26 Tafeln mit Wortbeispielen nach den Begleittexten zu Viëtors *Lauttafeln* M. 2.—. Marburg, N. G. Elwert.

\*\**Deutsche Lauttafel*. Dreifarbig. M. 2. —. Marburg, N. G. Elwert.

\*\*\**Deutsches Lesebuch in Lautschrift*. I. Teil. 5. Auflage. 1914. Geb. M. 3.—. Leipzig, B. G. Teubner.

or the smaller work, *Kleines Lesebuch in Lautschrift*\*\*\*\*, and the *Deutsches Aussprachewörterbuch*\*\*\*\*\*, a work well worth its weight in gold. The teacher may then practise reading selections in the phonetic script, which is that of the association phonétique internationale, and transcribe other German selections into this script, checking up the accuracy of his transcriptions in the *Aussprachewörterbuch* until he is thoroughly familiar with the system. This last exercise is especially valuable, for it compels the teacher to pay strict attention to long and short vowels, voiced and voiceless consonants, syllable accent, and other details. He should furthermore keep the *Aussprachewörterbuch* constantly on his desk as a final arbiter in all doubtful cases; for this dictionary is based upon Professor Viëtor's own thorough studies in phonetics and at the same time conforms essentially to the German stage pronunciation as agreed upon at the "Bühnenkonferenz" of 1898, in which leading actors, theater directors and philologists took part. Here in America the Bavarian may pronounce words in one way, the Saxon in another, and the Mecklenburger in still another, the high school teacher who uses this dictionary remains unperturbed; for he himself has cultivated a pronunciation which is standard and backed by the best authority and usage in Germany.

To improve still further his pronunciation, to check up on the accuracy of his self-training and to develop his ear for the real German sentence melody and intonation, the live teacher will utilize every opportunity to hear the German of recognized German scholars traveling in this country; and he will purchase for his Edison or Victrola, German records by such recognized artists as Schumann-Heink and Gadschi.

In this connection other good works on pronunciation might, of course, have been mentioned, such as Hempl's *German Orthography and Phonology*,\* or Grandgent's *German and English Sounds*,\*\* but it seemed preferable to recommend those works which present a unified aspect, namely, one kind of phonetic

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\*\*\*\**Kleines Lesebuch in Lautschrift*. 1912. Kart. M. o. 80.

\*\*\*\*\**Deutsches Aussprachewörterbuch*, 1912. Geb. in Halbleder M. 14. — Leipzig, O. R. Reisland.

\*Hempl, G.: *German Orthography and Phonology*. D. C. Heath & Co.

\*\*Grandgent, C. H.: *German and English Sounds*. Boston, 1893.



script, which can easily be understood by the teacher unaided, and which constitute the minimum amount of phonetic material consistent with efficiency.

Assuming that the German teacher has adequate training in phonetics, the question still remains as to how much direct training in phonetics pupils in elementary German should receive. Formerly I was opposed to phonetics for the pupil, but an experience of several years in the class-room has convinced me that some drill in phonetics is the quickest and surest way to develop in the pupil an accurate pronunciation. It causes him to think of a living language as made up of sounds rather than letters, it educates his speech organs, and it causes him to pay attention to details that he would otherwise overlook. Of course, a systematic phonetic exposition should not be given all at once, but only by degrees. The following remarks state the extent to which I employ phonetics in my elementary German classes, and in a slightly modified form they may be equally applicable to high school conditions.

The only apparatus required is a Viëtor sound chart hanging in the front of the room and a post-card edition of Rausch's *Lauttafeln*. By means of the horizontal divisions on the Viëtor chart one can readily explain the general notions of vowel, spirant and stop, as determined by the degree of opening in the articulation. The matter of voiced or voiceless sounds is forcefully emphasized by the colors red and black. Having established the general notion of what constitutes a vowel, the teacher takes up the vowel triangle, explaining how it shows graphically the articulation of the different vowels in a large mouth with the teeth in front of *i* and the throat behind *u*. Then the teacher proceeds to pronounce the simple vowels, beginning with *i*, running down to *a*, and up again to *u*, describing the tongue and lip positions and having the pupils repeat the sounds after him. To make the matter clearer to the pupils, the Rausch cards are passed around, arranged in the same order as the vowel triangle, viz., *i*, *I*, *e*, *ε*, *a*, (*ɔ*), (*o*) (*U*), (*u*). Giving the sounds in this order, the pupils cannot help detecting how the tongue is at first lowered and the point of articulation moved back until *a* is reached and how the tongue subsequently rises again. On the Viëtor chart the more open character of short vowels can also be readily pointed out.

After these preliminaries, lists of words containing long and short vowels are pronounced and drilled upon, and the rules for long and short vowels are developed. Next the phenomenon of "umlaut" should be explained, and this cannot be more clearly shown than by means of the vowel triangle, which indicates at a glance the philological truth that "umlaut" is merely an attempt to make a vowel approximate an *i* sound and that therefore an *i* or an *e* cannot be "umlauted." Having done this and having briefly explained that all German consonants, except *l*, *m*, *n*, *r*, and *ng*, become voiceless when final, the teacher may safely start his class out in German study, at first having the class pronounce by imitation any consonants that cause difficulty.

However, before long, the teacher should begin a systematic treatment of the consonants, taking them up in order on the sound chart, a few each day. He may well begin with the stops, as they offer no new sounds to the English speaking student. The distinctions *labial*, *dental*, *palatal*, *velar*, as well as *voiced* and *unvoiced* are clearly set forth. The pupils are drilled thoroughly in the articulation and pronunciation of each sound. Then the sounds are tabulated and this arouses the greatest enthusiasm on the part of the pupils. For each phonetic symbol the pupils, assisted by the teacher, find all the possible ways it can be represented by German letters and these are listed, as well as appropriate key words. The teacher must, of course, have carefully worked all this out himself in advance. It is possible to compile the requisite data from Viëtor's *Kleine Phonetik*\* but in the last edition of his *Elemente der Phonetik*\* just such a tabulation for each phonetic symbol is given in the greatest detail. This complete treatment of the consonants extends over several weeks, following which frequent reviews must be made. One good plan of review is occasionally to put short German selections on the board in the phonetic script and require the pupils to read them in concert and individually. It is not essential that each pupil possess a reader in phonetic script.

If this procedure is consistently observed, the pupil gains an accuracy of pronunciation and an insight into German sounds such as he could get in no other way and is ever afterwards safe-

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\**Elemente der Phonetik*, O. R. Reisland, Leipzig, 1915. M. 12.—.

guarded against bad blunders in pronunciation. The underlying principles of phonetics thus obtained will also prove of the greatest benefit to him and serve to clear up many phenomena, should he subsequently study older Germanic dialects or philology in general.

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## RESULTS OF THE EXAMINATIONS FOR APPROVAL FOR ORAL CREDIT, THE LICENSING OF TEACHERS OF MODERN LANGUAGES

As chairman of the committee on the training and licensing of teachers of our Association I have naturally been very much interested in the results of the written examinations set by the State Department of Education for those teachers of French and German who desire approval for oral credit because it is in effect putting into practice some of the \*recommendations made by our committee to this body. The desire on the part of school authorities to secure only teachers of French and German who have the approval for oral credit practically makes it obligatory on those wishing to teach these languages to pass the State examination. This is to all intents and purposes giving successful candidates a license to teach the language in which they passed the examination. Another recommendation of our committee was "that these examinations (for special licenses) shall be inaugurated not later than June, 1916." The first of the examinations for oral credit was conducted in October, 1915. Since that time two other examinations have been held, viz., in April and in October, 1916. It would seem therefore, that the State Education Department is in favor of a special license for teachers of French and German and that the method for obtaining oral credit in these languages, as it is now constituted, will ultimately result in making it absolutely necessary for all teachers of French and German to pass a State examination before they can enter upon their duties in the class-room.

The aim of these State examinations has been to test thoroughly the candidate's knowledge of the language in question. The examinations\*\* thus far given have not only aimed at this; but they have been of such a nature that only those well grounded in the language could pass them. This is as it should be. There are many among those who failed who claim that the examinations

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\*See Bulletin of the New York State Modern Language Association for January, 1915.

\*\*Specimen papers are appended to this article.

are too difficult, but examinations are always too difficult for those who cannot pass them. The successful candidates are later visited by the specialist in modern languages or his representative and permanent approval is denied those teachers whose work in the class-room shows their inability to use the language orally or whose pedagogical skill is deficient.

The results of these examinations as told by statistics are interesting. They are as follows:

#### GERMAN EXAMINATIONS\*

Date	Number of Candidates	Number Who Passed
October, 1915 .....	179	81 (45 $\frac{1}{4}$ %)
April, 1916 .....	134	68 (50 $\frac{1}{3}$ %)
October, 1916 .....	97	50 (51 $\frac{3}{4}$ %)
Total .....	410	199 (48 $\frac{1}{2}$ %)

#### FRENCH EXAMINATIONS

Date	Number of Candidates	Number Passing
October, 1915 .....	68	51 (75%)
April, 1916 .....	55	36 (65 $\frac{1}{11}$ %)
October, 1916 .....	38	29 (76 $\frac{1}{8}$ %)
	161	116 (72 $\frac{8}{11}$ %)

\*Dr. Price, the State Specialist for Modern Languages, who was kind enough to read the proof of this article made the following statement concerning the statistics offered above:

"These figures do not take into account the very large number of *permanent* approvals given by the State Specialist on the basis of inspection *before* the system of written examinations went into effect. That is, the approval of teachers for credit for oral work in the modern languages has been a *fait accompli* in practically all of the cities (10,000 inhabitants or more) since the school year 1911-12, whereas the written examination system of approving teachers did not go into effect until October, 1915, and it has affected chiefly the small schools of the State. While exact statistics are not available at the present time, it will readily be seen that the number of approved teachers of the modern languages in the State is very much larger than Professor Decker's statistics would indicate (two or three times as large, in my opinion).

In explanation of the relatively better showing of the French teachers in these examinations, it should be noted (1) that very little French is taught in the State except in the larger and better schools, and (2) that many native French teachers, although their knowledge of the language is practically perfect, have nevertheless been obliged to take the written examination because they failed to measure up to the scholastic requirements of the State Department (i. e., graduation from a college or university recognized by the Regents)."

An analysis of these statistics shows that the total number of candidates who tried the German examinations was nearly three times as large as the total number of those who tried the French examinations and that approximately 52 per cent failed in German while only 28 per cent failed in French. If the German and French examinations are of equal difficulty it would seem that the candidates presenting themselves for examination in French are as a whole better prepared than those who take the German examinations. In German the percentage of successful candidates has steadily increased in spite of the fact that the numbers taking the examinations has decreased. The percentage of successful candidates in French would seem to be on the increase, too, although the number of candidates has decreased by half. In other words, if the difficulty of the examinations in each language has remained the same, the proportion of properly qualified candidates is decidedly on the increase. This is certainly encouraging.

To those who have received approval for oral credit because they passed the written examination must be added those who were exempt from examination because of study abroad or who received the A.M. degree with German or French as a major and pedagogy as a minor subject. The statistics are as follows:

	German	French
October, 1915 .....	52	13
April, 1916 .....	18	10
October, 1916 .....	12	8
	<hr/>	<hr/>
Total .....	82	31

It is to be noted that the number of exemptions is rapidly decreasing. Adding these totals to those already shown, it will be seen that approval for oral credit, has been granted to 492 teachers of German and to 230 teachers of French.

It is interesting to note just what relation these figures bear toward the schools of the State. In June, 1916, Regents' examinations in French were conducted in \*332 schools and German was given in \*729 schools. When one remembers that these figures include the high schools of the large cities of the State where every teacher of French or German has the approval, it

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\*These figures include a few private and some parochial schools.



will be seen that the total number of approved teachers is still too small to allow one to each school. Actually it means that there is still a large number of schools in the smaller cities and towns where French and German are taught by non-approved teachers. It is also probable that some teachers included in these totals have died while others have discontinued teaching for one reason or another. This fact makes the discrepancy still larger.

A question arises in one's mind concerning the value of these approved teachers to their schools. Are the results obtained by the pupils in the examinations better under the present system than under the former system? To this question we must answer that it is too soon to judge as only one school year has passed since the present method of approval was adopted. I believe that the State specialists in modern languages would give a decidedly affirmative answer to the question as to whether the class-room work of the approved teacher was better than that of the non-approved teacher.

There is another side to the results of these examinations upon which no statistics can be quoted. That is their effect upon the modern language teachers and their position among other teachers. Because I am employed in a State institution whose specific and only purpose is the preparation of teachers for the high schools of this State, I am in position to judge what the effect has been upon those who are preparing themselves to become teachers and upon those who are teachers. Before the present system went into effect in 1915 it was not uncommon for principals and superintendents who came to our institution for the purpose of securing our graduates for their schools to engage them merely as teachers. Frequently the work which these young teachers were to do was not decided upon until a short time before school opened in the fall. Many letters used to come to me from former students who had been assigned to teach German but who realized that they had not sufficient preparation to do so. These students had generally taken only the prescribed amount of German for graduation and had dropped the subject early in their courses. Other students who had majored in German and whose scholarship was excellent were often given no German classes whatever. Last spring and indeed

ever since that time our employment committee has noticed that, however indefinite school authorities might be about the probable duties of teachers of other subjects, they were very specific in asking for a French teacher or a German teacher and they almost always demanded that the teacher have the approval for oral credit. In the German department nine seniors who had majored in German and who had passed the examination last April were all engaged to teach *German* before they graduated in June. During the summer and early fall the employment committee received many more requests for modern language teachers with oral credit. Because we had no more teachers to recommend we were unable to supply teachers for these places. You all know the effect on the price of a commodity when the demand is greater than the supply. One school in a small city went to the unheard of length of offering nine hundred dollars for a German teacher who had the approval for oral credit. Up to this time six hundred fifty dollars had been the maximum. Not one of the nine graduates previously referred to received an offer of less than six hundred dollars while some offers went as high as seven hundred fifty dollars. In other subjects (with the exception of commercial branches) the average salary was lower and the duties not so clearly defined. As far as our students are concerned then, the new system of examination has resulted in even this short time in improving their working conditions and raising their salaries. It is not illogical, I think, to infer that this must be true of the graduates of other institutions in the State which are preparing modern language teachers. Ought not we as an association most enthusiastically to support any system which has such results?

Because it is almost impossible for students not able to pass these examinations to obtain positions upon graduation, the students majoring in modern languages take their work much more seriously than in other departments in which no such test is demanded. Students who are unable or unwilling to do the work necessary to prepare for the examination do not attempt to major in French and German. Again certain courses which were required for a major in German were regarded as superfluous and even the best students would do only the minimum amount of work to pass. Since phonetics have formed a part of the examination, this course is taken much more seriously.

Inquiries made among teachers who have received the approval for oral credit and who are employed in towns and cities where no evidence of special fitness is demanded of the teachers of other subjects, have disclosed the fact that the modern language teachers are regarded as being on a higher professional plane. They alone have been called upon to demonstrate their fitness to do their work before or shortly after entering upon their duties. They have proved their ability by passing a fairly searching examination in their chosen field. The State has set its seal of approval upon them as specialists and put them in the same class as physicians and lawyers. With the increased professional respect accorded them, the professional spirit of the modern language teacher will grow. He will have to live up to his reputation.

In addition to casting aside the unfit, the examinations must necessarily increase the self-confidence of the timid but successful candidates. I have known, too, of their bringing some of the over-confident, who barely passed, to their senses. These two defects are generally to be found in young teachers so that the examinations have a salutary effect upon them at the very beginning of their professional careers.

Thus far the results of the examinations for approval for oral credit seem to have been, (1) an improvement in the working conditions and salaries of modern language teachers, (2) better preparation and (3) a greater professional spirit. It is to be hoped that these results will encourage the State Department and this Association to bend every effort toward making the passing of these examinations a necessary prerequisite of every modern language teacher before he is permitted to enter upon his duties in the class-room.

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*The University of the State of New York*

EXAMINATION FOR

APPROVAL OF ORAL WORK IN FRENCH

Friday, October 13, 1916—1.15 to 4 p. m., only

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Principals are requested to conduct the examination in accordance with the rules governing the conducting of Regents examinations, and to forward the answer papers to the Department immediately after the examination.

*Answer four questions*

**A lire mais non pas à traduire :**

LE LABOUREUR

Une gravure d'Holbein représente un *laboureur* conduisant sa charrue au milieu d'un champ. Une vaste campagne s'étend au loin, on y voit de pauvres *cabanes*; le soleil se couche derrière la colline. C'est la fin d'une journée rude de travail. Le paysan est vieux, *trapu*, couvert de *haillons*. L'attelage de quatre chevaux qu'il pousse en avant est maigre, exténué; le *soc* s'enfonce dans un fond *raboteux* et rebelle. Un seul être est *allègre* et *ingambe* dans cette scène: c'est un personnage fantastique, un *squelette* armé d'un *fouet*, qui court dans le *sillon* à côté des chevaux effrayés et les frappe, servant ainsi de valet de charrue au vieux laboureur. C'est la mort, ce spectre qu'Holbein a introduit allégoriquement dans la succession de sujets philosophiques et religieux, à la fois *lugubres* et *bouffons*, intitulée *Les Simulacres de la mort*.

Dans cette collection, ou plutôt dans cette vaste composition où la mort, jouant son rôle à toutes les pages, est le lien et la pensée dominante, Holbein a fait comparaître les *souverains*, les *pontifes*, les amants, les *joueurs*, les *ivrognes*, les nonnes, les courtisanes, les brigands, les pauvres, les guerriers, les moines, les juifs, les voyageurs, tout le monde de son temps et du nôtre; et partout le spectre de la mort raille, menace et triomphe. D'un seul tableau elle est absente. C'est celui où le pauvre Lazare, couché sur un fumier à la porte du riche, déclare qu'il ne la craint pas, sans doute parce qu'il n'a rien à perdre et que sa vie est une mort anticipée.

Cette pensée stoïcienne du Christianisme demi-païen de la Renaissance est-elle bien consolante, et les âmes religieuses y trouvent-elles leur compte? L'ambitieux, le *fourbe*, le tyran, le débauché, tous ces pécheurs superbes qui abusent de la vie, et que la mort tient par les cheveux, vont être punis, sans doute; mais l'*aveugle*, le *mendiant*, le fou, le pauvre paysan, sont-ils dédommagés de leur longue misère par la seule réflexion que la mort n'est pas un mal pour eux? Non! Une tristesse implacable, une effroyable fatalité pèse sur l'œuvre de l'artiste. Cela ressemble à une malédiction amère lancée sur le sort du genre humain.

—George Sand, *La Mare au diable* (L'auteur au lecteur)

1 **Donnez la prononciation des mots suivants** (en vous servant préférentiellement de la notation phonétique internationale): milieu, loin, soleil, travail, paysan, haillons, soc, être, ingambe, fouet, sillon, effrayés, lien, moines, raille, stoïcienne, christianisme, demi-païen, aveugle, œuvre. [20]

2 **Les mots suivants sont à expliquer**, soit par des synonymes ou antonymes, soit par des définitions en français: laboureur, cabanes, trapu, haillons, soc, raboteux, allègre, ingambe, squelette, fouet, sillon, lugubre, bouffon, souverains, pontifes, joueurs, ivrognes, fourbe, aveugle, mendiant. [30]

3 **Les locutions suivantes sont à employer dans des phrases complètes** ou à expliquer autrement en français de sorte que le sens et l'emploi en soient évidents: déchirer quelqu'un à belle dent; tirer le diable par la queue; donner des coups d'épée dans l'eau; faire le mort; se mettre en grève; se piquer d'honneur; avoir le bras long; avoir mal au cœur; avoir le cœur gros; c'est le coup de pied de l'âne. [20]

4 **Ecrire une composition de 150 mots environ** sur un sujet quelconque suggéré par le texte; par exemple, (a) La vie du laboureur, (b) La vie du paysan au moyen-âge, (c) La vie et les œuvres de George Sand, (d) Le roman champêtre au 19<sup>ème</sup> siècle, (e) Le pessimisme et l'optimisme dans la littérature, (f) Choix de lecture et emploi de tableaux dans nos cours de français. [30]

*The University of the State of New York*

EXAMINATION FOR

## APPROVAL OF ORAL WORK IN GERMAN

Friday, October 13, 1916—1.15 to 4 p. m., only

Principals are requested to conduct the examination in accordance with the rules governing the conducting of Regents examinations, and to forward the answer papers to the Department immediately after the examination.

*Answer five questions*

### **Zu lesen aber nicht zu übersetzen:**

GROSSSTÄDTISCHE UND KLEINSTÄDTISCHE UNIVERSITÄTEN

Wir wollen *keineswegs* in *Abrede* stellen, dass die grossen Städte mit ihrem *geselligen Verkehr*, mit ihren Kunstschatzen, Bibliotheken, *Museen* und *industriellen Anstalten* eine sehr bequeme Umschau eine wahre Universalität alles Wissenswürdigen bieten, aber es scheint uns, dass dieser Vorteil mehr für die Professoren als für die Studenten anzusehen ist. Es kommt für die letzteren auf der Hochschule doch vorzüglich nur auf eine Orientierung in dem *Labyrinth der neuen Bildung* an; wie aber soll *der für alles gleich empfängliche Jüngling* mitten zwischen der überwältigenden Masse des Verschiedenartigsten in Kunst und Wissenschaft in den grossen Residenzstädten sich wahrhaft entscheiden, wo jedes natürliche Verhältnis zwischen Lehrer und Schüler, wie es in den kleinen Universitätsstädten stattfindet, durch den betäubenden Lärm und *die allgemeine Zerfahrenheit der Residenz* ganz unmöglich wird? Sogar die grossen Bibliotheken kann nur *der Gelehrte*, der sich bereits für ein bestimmtes Studium entschieden und *gehörig* vorbereitet hat, mit Nutzen gebrauchen. Der unerfahrene Student kommt sich darin vor wie ein Reisender, der hastig eine reiche Bildergalerie durchlaufen hat und zuletzt nicht mehr weiss, was er gesehen hat. Endlich ist zu bemerken, dass das Leben in einer kleinen Universitätsstadt eine Art von Republik bildet. Es ist ein brüderlicher Verein *ohne Rücksicht auf die Unterschiede der Provinz, des Ranges, des Standes oder des Reichtums*, wo den Niedriggeborenen die Überlegenheit des Geistes und Charakters zum Senior über Fürsten und Grafen



*erhebt*. Diese uralte Bedeutung der Universitäten wird von der in ganz anderen Bahnen kreisenden *Grossstädtere*i notwendig verwischt.

—Nach Eichendorff, *Erlebtes* (Halle und Heidelberg)

**1 Akzent und Vokallänge folgender Wörter sind anzugeben** (Wenn Sie können, geben Sie die Aussprache in phonetischer Umschrift): Universitäten, Bibliotheken, Museen, bequeme, vorzüglich, Studium, Republik, Verein, uralt, Charakter. [10]

**2 Alle Fragen sind auf deutsch zu beantworten:**

- a* Ändern Sie den *zweitletzten* Satz von *ohne . . . erhebt* so, dass Sie dafür zwei Relativsätze einsetzen, die beginnen: *in welchem . . . und in welchem nicht . . . , sondern derjenige . . . , der . . .* [4]
- b* Erklären Sie durch Synonyme: (1) Wir wollen *keineswegs* in *Abrede* stellen [2], (2) der für alles empfängliche Jüngling [1], (3) gehörig [1].
- c* Nennen Sie dreierlei *industrielle Anstalten*. [3]
- d* Definieren Sie: *Museen, Residenz, der Gelehrte*. [6]
- e* Umschreiben Sie auf leicht verständliche Weise die Ausdrücke: (1) geselliger Verkehr, (2) Labyrinth der neuen Bildung, (3) die allgemeine Zerfahrenheit der Residenz, (4) *Grossstädtere*i. [8]

**3 Antworten Sie auf deutsch:**

- a* Was ist eine (deutsche) Hochschule? Was für andere Schulen gibt es in Deutschland? [5]
- b* Beschreiben Sie in etwa 50 Worten den Bildungsgang eines deutschen Studenten vom 6. bis etwa zum 23. Jahre. [15]

**4 Ergänzen Sie folgende Sätze:** [15]

- a* Er zitterte . . . Aufregung.
- b* Herr Schmidt ist Professor . . . der Universität Berlin.
- c* Er tötete ihn . . . Eifersucht.
- d* Ich erkannte ihn . . . seinem roten Haar.
- e* Ihm standen die Haare . . . Berge.
- f* Die Dame ist sehr stolz . . . ihr schönes Haar.
- g* Kümmere dich . . . deine eigenen Angelegenheiten.
- h* Ich freue mich . . . deine Antwort.

- i* Ich sehne mich . . . Ruhe.
- j* Er sann . . . das Zusammentreffen . . . der Dame . . .
- k* Er erkundigte sich . . . seinem Freund . . . Herrn Schmidt.
- l* Ich tue das . . . keiner Bedingung.

**5 Schreiben Sie einen deutschen Aufsatz von ungefähr 125 Worten** über Ihr Universitätsleben (oder über das Leben an einer Ihnen bekannten Universität), etwa nach folgendem Schema: [30]

- a* Die Stadt (oder das Dorf); die Umgebung.
- b* Das Studium.
- c* Gesellschaftlicher Verkehr; Zerstreuungen.

## LANGUAGE FACT AND LANGUAGE HABIT

My subject is purposely left broad and vague in the hope that whatever I may say about the science and art of teaching a modern language may be accepted by any indulgent audience as coming under the title.

In the early days of our profession, accepting unquestioningly the established methods of the classic languages, we viewed the language facts as the only object of consideration. With the demand for a more practical command of the foreign language as a medium of expression, the pendulum swung wide and the conversational or so-called natural method came into vogue especially in the private instruction of teachers of foreign birth. Based wholly on the principle of imitation and paying scant attention to any but the most rudimentary points of grammar, this method consists of a graded series of dialogues, in which the teacher asks most of the questions and prompts the answers. Asserting that since this is the way the child acquires his mother tongue it must therefore be efficacious with the adult, the advocates of this method ignore the fact that even the adolescent mind has already lost much of the imitative facility and verbal retentive faculty of the child mind. The mind of the high school pupil is no longer so plastic for the formation and fixing of language habits. On the other hand habits of hearing and articulation peculiar to the mother tongue have already become so deeply ingrained that they work constantly against the acquiring of the different speech habits of a foreign tongue. Furthermore, under the best of circumstances the pupil has only a minute fraction of the opportunity for hearing and practice enjoyed by the child in learning English.

Back and forth the pendulum of contention has swung between the classical conservatives and the radical reformers. The one faction, stressing the language facts as the essential foundation, have in view formal discipline and literary culture. The other faction, stressing language habit as the all-important feature, have in view the more utilitarian aim of an oral command of the language, and consequently, their methods have differed accordingly. As if theory and practice were incompatible, we have seen grammar and oral drill set in opposition to each other, while the truth of the



matter is that the acquiring of a foreign language is both a science and an art and demands a conscious assimilation of language facts together with the building up of subconscious habits, which, like all habits, are conditioned upon correlated nervous discharges.

The application of the law of habit to the thousand and one acts of our daily life, such as dressing, walking, playing a musical instrument or running an auto, is a psychological commonplace to all. In all such habitual acts of consecutive movements, it is well known that the conscious mind, the seat of which is probably in the forward part of the brain, operates only as an initial impulse. Without further act of attention the resulting sensation of the first movement stimulates the motor impulse of the next movement; and thus to the end of the series, without any of the intermediate stages rising into the realm of consciousness. In no other way could the semi-automatic character of our most common bodily movements or the rapidity of a musician's technique be accounted for.

The same principle works in language and is known as verbal association. Just as a musician executes a whole musical phrase without being conscious of the separate movements or even of the individual notes, so in speech the individual words seem to arrange themselves automatically. Of course, if a sentence does not involve idioms, it can be mechanically analyzed into separate words each expressing a thought relation, and each word can be divided into syllables containing a single vowel sound or diphthong with its associated consonants; but in actual speech the sentence is not thus consciously built up of its individual factors. For all practical purposes, the word-group is the logical unit of speech. Although the expression "quick as thought" is an oft used simile for rapidity, thought is not so quick as nervous reaction. To obtain even the slight oral command demanded in our syllabus, thought, unaided by automatic habit activity, is not quick enough to assemble the syllables into words and the words into groups; nor can the ear untrained to recognize word-groups as *wholes* mentally seize the individual words of one group before another group demands its attention. Therefore, we must teach the student to form correct habits of verbal association by persistently making use of the principle underlying all habits, namely, repetition. The most successful teacher is not always the one who can

impart information most clearly. He must also be an efficient drill-master, disguising the monotony of repetition by variety of examples. Of course, in all oral drills destined to ingrain correct habits of speech, we should avoid sentences which the student will never under any circumstances have an occasion to use. It is wasted energy to teach him to say fluently such sentences as "The dog of my cousin is white" or "Do not pick the flowers in the garden of your uncle's brother" or, to quote directly from a grammar I once used, "When a young man reaches the age of sixteen or of eighteen years, a mustache grows on his upper lip, and then he is very proud."

But it is not enough thus by the exercise of the habit forming principle of repetition to equip the student with this intuitive ability to assemble words grammatically and idiomatically, which we call "Sprachgefühl." Another vital element must enter into this language habit before we can rightly apply to it the term "Sprachgefühl." This vital element is correct sentence cadence and intonation, generally referred to by the too vague term "accent." An English cadence and intonation is so disconcerting to the foreigner that very often he fails to understand a simple sentence that is otherwise correct. While the cadence and intonation of French and German in unimpassioned discourse follow certain definite principles, we must rely in our teaching upon imitation of the native speaker. When we ask a student to repeat after us a sentence or phrase, we must insist that he assemble the words into proper breath groups, and mimic, as it were, the foreign cadence and intonation. In the case of French this feature is so radically different from that of English that a sentence spoken with correct stress and inflection strikes the student at first as funny, and he is embarrassed in his imitation, lest he make himself ridiculous. This mistaken sensation must be overcome by showing the student that the foreign language he is studying has a music of its own, and that the ridiculous situation arises, on the contrary, when the foreign language is spoken with the cadence and intonation of English. That indeed does sound outlandish and we are prone to smile, just as when a Frenchman or German carries over into English his native peculiarities of utterance.

The learning of the genders of French nouns by rules has long been largely superseded by verbal association with the definite

article, which is a habit-formed process. This principle can advantageously be extended to the teaching of other grammatical facts, such as the government of verbs or the manner in which a verb is connected with a dependent infinitive. Thus if general phrases like *douter de quelque chose*, *chercher quelque chose*, *écouter quelqu'un*, *demandeur quelque chose à quelqu'un* become thoroughly habitual to a student, he will use those verbs correctly without reference to any abstract rule to which they might be related either as examples or exceptions. If the student will become thoroughly familiar with such phrases as *cesser de faire quelque chose*, *désirer faire quelque chose*, *réussir à faire quelque chose*, etc., he can by the force of habit apply them just as a mathematical formula is applied in a problem. He will use the right preposition, or none at all, as the case may be, to connect a verb with its following infinitive. In fact, in using these and many other constructions, there would be no time to recall the rule, if, haply, it were still with recall.

But, by insisting thus far upon the habit element in language, I do not undervalue the importance of language facts or of the methods of teaching them. It has been said that the grammatical method is like teaching physics or chemistry without experiments. Yes, but we must not commit the opposite error of turning students loose in a laboratory without at the same time giving them a knowledge of the theory of those sciences. The most automatic of our subconscious habitual actions were built up by first giving attention laboriously to each step in the process. A systematic knowledge of the grammar is not only compatible with an oral command of the language, but also indispensable to securing it, unless the pupil has enjoyed exceptional opportunities for intercourse with native speakers of the language in question. Without a systematic study of the grammatical facts, the language habits acquired by imitative repetition result in a mere smattering of knowledge, as evanescent as any other reflex nerve activity which is not sustained by constant practice.

In the matter of teaching pronunciation the correlation between fact and habit is particularly essential. The student who has learned to pronounce by imitation only may be compared to a person who can play or sing by ear only. If he forgets a tune, he cannot refresh his memory by glancing at the printed score. If he desires to play or sing a piece he has never heard, he is helpless, for



the dots, lines and spaces mean nothing to him. Just so, a student of a language which is not spelled as it is pronounced is helpless if he forgets the pronunciation of a word or meets a word for the first time, unless he is acquainted with a phonetic alphabet and the principles underlying it. The word phonetics has often been misinterpreted as denoting an abstruse and recondite subject, apart from the study of the language itself. By phonetics here I mean simply the science and art of pronunciation as applied to the language being studied. For the teacher, a knowledge of phonetics is absolutely indispensable in detecting the errors of the student, in determining the causes of those errors, and in effectively applying the remedy. For the student it drives home the truth that language is not made up of letters pronounced in various ways, but is made up of certain definite sounds which can be readily acquired one by one. Equal emphasis must be laid on the training of the ear and the tongue. A primary reason why the tongue stumbles in articulating new sounds is that the student does not hear correctly sounds which he has not been taught to perceive. He imagines he hears what from the looks of the word he expects to hear, or else he perceives the sound as identical with its nearest English equivalent. With proper phonetic training, combining fact and habit, the student acquires an accurate pronunciation fixed in the memory and he has access to a permanent standard of reference. The international phonetic alphabet as a tool for teaching French pronunciation is widely and firmly established, and in evidence of this fact I notice that practically every one of the new French grammars published within the last year by the prominent book companies employs it, as a matter of course.

The proper balance between fact and habit in language teaching is one of the underlying principles of the direct method, not as originally imported from Germany but as modified to conform to the aims and conditions of our own schools. This method is based on the fact that a foreign language is really available for use only when the vocabulary is directly associated with the idea to be expressed. This is brought about by actually using the language in the classroom to express ideas suggested by the text read or by the teacher, keeping the English as much in the background as possible. The translation of the text, a certain amount of which is necessary to test the student's preparation of the lesson and to

meet the requirements of the syllabus in that particular, is done with the student's books closed, while the teacher reads; thus promoting the habit of readily understanding the spoken language. In learning a vocabulary the habit of visualization of objects and actions should be encouraged, so that the foreign word will call up a mental picture rather than an English word. Made-to-order sentences to be translated into the foreign language to illustrate the rules of syntax are giving way to more practical exercises, because the ever present English form constantly distracts from the formation of the foreign habit of expression. A foreign vocabulary is most available when we have built up within that vocabulary thought associations similar to those that have naturally developed themselves in our own language. Such are words related by contrast, synonyms, homonyms, etc. In general one English word will suggest another word connected with it by some logical or associative relationship, according to the familiar psychological principle known as association of ideas. This natural aptitude of the mind to bind together ideas which have been coexistent in experience so that one idea calls up another should be made use of in widening the student's vocabulary. In order to associate the word and the idea with a retentive bond of suggestion, it is essential that the idea be thrown upon the screen of consciousness in a vivid manner, as memory retention is conditioned upon vividness of impression as well as repetition. Hence the importance of the element of interest, which so vitalizes the mental action of the student that the new words tend to cling permanently to the ideas for which they stand.

Just as the formation of a new habit is doubly difficult when an old one must be unmade, so in teaching beginners we must guard against the formation of incorrect habits which must be unlearned. Thus, in teaching pronunciation, the safe way is never to allow the pupil to pronounce a new word until he has heard it pronounced correctly by the teacher and has practiced it several times under his immediate direction.

But let me not give the impression that I am indifferent to the fact that after all the chief aim for most of our students should be the ability to read the works of French or German literature with appreciation. All my plea for adapting our instruction to the laws of language habit has had this end in mind. It is only by

acquiring a subconscious command of at least a small portion of the foreign vocabulary that reading can be done with any enjoyment of the style or foreign atmosphere of the book. Rather than laborously translating word by word, phrase by phrase, or even sentence by sentence, one might more profitably read the book in a good printed translation.

In short, we must teach French and German as living languages. To be sure we are imposing a greater task upon our students—and upon ourselves. But we and our students must relinquish the idea that French or German is easier than Latin or Greek—a reputation the modern languages have long enjoyed while they were being taught as dead languages.

Let us measure up to the task confronting us. Our success must be judged by the results attained. Like men and women in every other business or profession, we must “deliver the goods.” Excellent grammars and texts are available; though we need not surrender our independence and teach them page by page; but rather, ideal should be to implant a portion of a living language in the minds of our pupils, using books only as a skilled artisan uses an efficient tool.

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## REVIEWS

**Germany Since 1740.** By George Madison Priest. Boston: Ginn & Co., 1915. Pp. xvi + 199. Price \$1.25.

**The German Empire Between Two Wars, A Study of the Political and Social Development of the Nation between 1871 and 1914.** By Robert Herndon Fife, Jr. New York: The MacMillan Company, 1916. Pp. xi + 400. Price \$1.50.

Both of these books are deserving of favorable presentation to the readers of this journal; they belong to the few written on this subject since the war which are fitted to be recommended by teachers to their students. Neither book has been conceived with a propagandist purpose; neither employs the arts of rhetoric to awaken prejudice or misguide intelligence. Both are sane and useful treatments of their subjects, written in a fluent and pleasing style. The books do not present the German view of their case, but a distinctly American attitude, as will appear presently.

The first named book attempts the difficult task of giving the history of Germany from the accession of Frederick II in 1740 to the present time, within the narrow compass of 184 pages. Had the publishers allowed twice the space, the book might have quadrupled its usefulness for teachers and students. The author has cleverly performed the task of selecting and grouping his material. The age of Frederick the Great and Maria Theresa is sketched in war and peace, and followed by the decline and degradation of Germany down to 1808. The regeneration of Prussia and the purging process of the War of Liberation are well told, and we pass on to the chapter "The German Confederation and the Period of Reaction 1815-1848." The best chapter in the book is perhaps the ninth, the popular struggle for constitutional liberty and national unity 1848-1863. After that, in three more chapters, the author departs from his strictly objective point of view, and inserts too strongly, though perhaps unconsciously, his own interpretation of events. In the chapters "The Founding of the German Empire to the Fall of Bismarck" and "Germany under William II," the author is frequently guilty of dogmatic utterances which detract from the value of his book. Instances are his inaccurate account of the Ems dispatch (p. 115), his summary (p. 123) in which the German people, through the founding of the Empire "by force," are represented as "having lost the sublimest inspiration of German life and thought, faith in the power of ideals, etc." We read on p. 134: "Thus the political will of the German people is directed and driven by a few, who compose the Government, along the way which the Government prescribes." These judgments sound like the crystallized opinion of the partisan editorial room, not the decision of the judicial historian. How far Mr. Priest is distant from an understanding of Modern Germany is shown by his off-hand attitude toward modern German literature and art. We are

told (p. 140): "For nearly a generation after the middle of the nineteenth century German literature presents hardly a name of international reputation," though his own paraphrase of Klee's outline of German literature might be used to refute this statement. Richard Wagner's greatest work falls within this period, whose development of the musical drama represents the artistic climax of the century. There are discerning critics to whom the Bismarck statue in Hamburg and the Leipzig monument (p. 172) do not give the impression of crude colossal proportions, but of indestructible foundations, unshakable solidity, confident power, and high, unswerving purpose. The loss of ideals cannot be charged against modern German art. Though the line of beauty is frequently overstepped,—virility, daring, indomitable spirit, intense truth-seeking, struggle for expression in unconventional design and coloring.

A very different study of Modern Germany is contained in the book "Germany between two Wars." A shorter period, 1871-1914, is wisely chosen, and the author does not speak in formulas likely to favor the bias of a large number of people. His work gives evidence of personal contact with his subject; he has not turned the spy-glass around the wrong way, so that the objects in sight appear thousands of miles away, he has cast the spy-glass aside and allowed the objects to impress him from a close view. Though he confesses to have looked through spectacles, they are his own,—they are American spectacles.

What manner of vision is it, that results from the use of these American glasses? It is this, that they measure the grade of civilization by the degree of parliamentary government to which a nation has attained. Professor Fife cannot help expressing every now and then his disappointment at what he calls "political immaturity," the lack of complete representation of the people in the government of the nation. Many of these strictures are admitted by candid Germans, but they are more than hopeful, that growth in this direction will come in the process of time, indeed that it will be greatly accelerated by this war. It must be remembered that Germany, as all other states of Europe, has to contend with strong traditions of the past, just as European cities have to tear down the century-old buildings, widen the crooked streets in order to allow light and air to penetrate the deepest recesses. Politically, the American people had no such tight traditions to contend with. But, in the matter of unifying the people of the nation, where both countries have met similar and equally great difficulties, Germany has gone ahead more rapidly than the United States. The most glaring example of this has been the unification and codification of criminal and common law, a subject omitted in Professor Fife's book. The "*Bürgerliches Gesetz Buch*" of 1900, the only scientific common law code ever devised, applying now to all parts of the German Empire, is a model of its kind, and has been imitated by Japan and Switzerland. In the United States, however, each individual state has its own particularistic laws, and confusion reigns supreme. The intelligent German cannot understand why the sensible American people will put up with such a state of things, as little as the intelligent American will comprehend

why the intellectual German people tolerate backward political conditions. As to the important questions of democracy and free institutions, the German people will answer that their socialized state, protecting labor and insuring the stability of the family, is a nearer approach to true democracy than anything that has yet been seen in the world's history; that the much-berated militarism, i.e. universal military service, is the greatest democratizing principle that has yet been devised in Europe; that freedom of speech exists as nowhere else at the shrine of the German University; that universal education, whether it be by public or private school matters little, has practically been accomplished. Germany stands at the head of nations, measured by the standard of the literacy test. These facts are not altogether concealed in the work before us.

Professor Fife's book treats the subject topically. There is no chronological scheme showing the development of Modern Germany from decade to decade. The danger of his method is, that materials must now and then be repeated, but the advantage overweighs,—that of added interest. The author treats of subjects in every chapter which the American people are glad, or even eager, to know about, and his chapter-headings represent particular questions which are asked every day and concerning which he offers instruction and enlightenment. There are four parts to the book: "The Empire Abroad"; "The Empire at Home;" "The Empire's Problems;" "Transformations and Tendencies." Under the first head the foreign policy of the German Empire is reviewed historically, Bismarck's masterful hand succeeds in allying Germany with Austria, Italy, and also Russia, which isolates France, and makes her "revanche" impossible. The loosening of the traditional bond with Russia came not so much as a result of mistakes in the foreign policy of William II as by the clash of interests in the Balkans. The growing commercial rivalry with England is well depicted in Chapter III, and the author justifies any live country in the ambition to expand its commerce and develop colonies. However, it is too soon to settle the question as to what started the bitterness between the two blood-related nations, whether "Pan-Germanism" or journalistic indiscretions in England, or the "Made in Germany" act.

"Germany at Home" is one of the most interesting parts of the book, and here the author has his material well in hand. The government and the parties, the feudal aspects of the East Prussian landed aristocracy, their struggle with the industrial interests, are as good chapters as can be found in English on these subjects.

Equally interesting is the discussion of the tendencies of the social-democratic party in Chapter 9. Its negative attitude, and positive achievement in social reforms is given due space. The subjects of church and state, the conquered provinces, and the Polish question are deftly handled from a critical point of view.

The German city government, generally recognized as a model of business administration, is discussed in Chapters 13 and 14, educational problems in the two succeeding. Chapter 17, on the press and public opinion, is full



of suggestive comparisons with conditions in other countries. Granting their deficiency as news-gathering agencies, we must concede that German newspapers also lack some of the most glaring faults of modern journalism, the craving for sensational revelations, the commercializing of journalistic ideals and editorial pens, the garbling of truth for the sake of what is called a good story, the tendency to absorb the public interest to the exclusion of more serious, scientific, or literary publications.

The author's decision to omit all references to sources of information, detracts from the authoritative impression upon the thoughtful reader, and the absence of a bibliography will no doubt be regretted by teachers and students. Nevertheless, they may turn to "Germany between Two Wars" with confidence as a work of high merit.

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**The Spanish American Reader**, by Ernesto Nelson. D. C. Heath and Co., 1916. xiii + 367 pp., \$1.25.

**Short Stories for Oral Spanish**, by Anna Woods Ballard and Charles O. Stewart. Charles Scribner's Sons, 1916. xi + 115 pp., 80 cents.

Mr. Ernesto Nelson's Reader fulfils a desire long felt and often expressed by teachers of Spanish for a text book containing reliable reading material concerning Latin America. The editor, who is a prominent educator of the Argentine Republic, has an intimate knowledge of South and Central America, and by virtue of his residence in this country, is able to emphasize those features which will prove most profitable and interesting to a North American audience. The text covers a wide range of topics such as Spanish American industries, geography, institutions, customs, statesmen and literature, concluding with an eloquent presentation of *el ideal americano*. The first part is written in dialogue form by Mr. Nelson, and the remainder of the book is made up of extracts from Latin American and Spanish writers.

Generally speaking, the foot-notes have been made with good judgment although some teachers will probably feel that certain phrases should have been explained while the translation of others was unnecessary. The "variant" expressions included in the foot-notes are particularly commendable from the standpoint of teaching syntax and of enlarging the vocabulary. The proof reading has been done with care, and the few misprints, such as *Ticino* for *Ficino* (p. 303) are readily recognized and easily corrected.

The editor assumes that students will be acquainted with "the rudimentary principles of Spanish grammatical construction" and with the vocabulary of "simple everyday speech" before attempting to use this book. He, therefore, omits from the vocabulary such words as the student might reasonably be expected to know. I believe that many teachers would like to see texts for the work of the third year, and this book could hardly be used to advantage

before that stage, edited without a special vocabulary, thus forcing students to learn to handle a dictionary, as the editor suggests, but an attempted compromise by which certain common words are included in a special vocabulary while other of relatively infrequent use are omitted, can not fail to prove vexatious. We have no right to assume that students, even of the third year, are acquainted with words such as *papel de forro*, *balde*, *hélice*, *gramíneas*, *antafío*, *savia*, *pomarrosas*, *empero* and *eximio*, to mention only a few of the words not included in the vocabulary. In my judgment, the editor should have omitted the vocabulary and placed in the notes all words not found in the average dictionary, or should have given us a complete glossary of all but the most common words.

This criticism is intended merely as a suggestion. I have derived too much pleasure and profit from the book to wish to discourage others from having the same experience. The important thing is that we have a well-written book containing a vast amount of interesting information concerning Spanish America, presented in a dignified manner, which will prove profitable to teachers as well as to students of Spanish. Advance announcements of publishers lead us to believe that *The Spanish American Reader* will be followed by others dealing with similar material. Let us hope that this volume and other books of the same type will encourage our students of Spanish to feel that keen sense of relationship to their Latin American cousins, for which Mr. Nelson eloquently pleads in his Foreword.

The purpose of the editors of the little volume entitled *Short Stories for Oral Spanish* is to provide simple reading material as a basis for class-room conversation, oral reproduction, free composition and dramatization. The selections consist of short fables and anecdotes, each of which is accompanied by questions in Spanish on the text and other devices by which pupils may secure oral practice.

While the aim of the book and the method indicated for its proper use in class are highly commendable, it is to be regretted that the stories are not more peculiarly Spanish in subject matter. Owing perhaps to a desire to simplify the material as much as possible, the editors have frequently employed phrases which cannot be regarded as usual idiomatic Spanish. A number of grammatical slips also occur. *A esta vista*, p. 8, should be *Al ver esto*; *tomando todo el dinero lo volvió a la casa de su vecino*, p. 17, should read *lo llevó*, etc.; the phrase *apenas el emperador había regresado*, p. 23, should read *apenas hubo regresado*; *mientras estarán Vds. unidos*, p. 30, should be *mientras estén Vds.*; *nuestros cuidados tienen que estar pagados*, p. 40, should be *tienen que ser pagados*; *se fué ayudar*, p. 47, should be *se fué a ayudar* and *trás de ellos*, p. 50, should be *detrás de ellos* or *en pos de ellos*. The phrase *después de La Fontaine*, p. 17, in the sense "adapted from," is incorrect. In the questions, *¿Dónde?* should be written *¿A dónde?* when qualifying a verb of motion; the phrase, *¿Cómo mostra Federico?* p. 8, should be *¿Cómo prueba Federico?*; the preposition *en* should be used for *a* in the question, *¿Qué hace ella a la escuela?* p. 15, and *¿Cuál?* should be used instead of *¿Qué?* in the oft-repeated question, *¿Qué es el infinitivo de . . . ?*. *Le* for *les* in the question *¿Le gustan*

a Vds. los lobos? p. 29, and *pueda* for *puede* in the phrase *¿Qué pueda ponerla de este modo fuera de sí?*, p. 48, may be attributed to over hasty proof reading. The statement made in the vocabulary that *hé*, in the phrase *hé aquí*, is the third singular of the present indicative of *haber*, must also be regarded as an unfortunate slip. There are also a number of misprints in the text. *¿Por qué?* is consistently printed *¿Porqué?* and there is no good reason why the preposition *a* should have the written accent; *Resurección* should read *Resurrección*, p. 7; *pues* is frequently printed as *pués*; *cambia*, p. 23, and *encomian*, p. 35, should be *cambia* and *encomian*, and *cuanto* in the phrase *¡Cuánta lentitud en todo cuanto haces!*, p. 24, should be written without accent.

The omissions in the vocabulary are too numerous to mention, and there seems to be little relationship between the meaning of the words listed and the sense in which they are employed. A pupil wishing to translate the phrase, *La navaja tiene varias hojas*, p. 4, will find in the vocabulary that *hoja* means "leaf" and *vario*, "various, different." *Cordel* is given as "fine cord" to translate the phrase *cordel de pescar*, and we find for *cebo* only the meaning "food for animals," when its meaning as "bait" is obvious. The verb *poner* is listed with the meanings, "to place, to put," yet we read on page 43 of a hen that *ponía un huevo cada día*. *Pollo* is listed only as "chick." The translation which a pupil might easily make in good faith of the phrase, *la criada sirvió dos pollos*, might relieve the monotony of a recitation. Reflexive verbs, even when they have a special meaning as reflexives, are frequently omitted in the vocabulary. We find *ir* with the meaning "to go," yet on page 50, we find it used with the meaning "to suit, to be becoming," and *irse*, which is frequently occurs in the text, is not listed. The editors apparently assume that students using the book should have acquired the fundamentals of grammar, inasmuch as there are only nine notes and the stems of irregular verbs are not included in the glossary. Notwithstanding this assumption, it would seem advisable to translate, or better still, explain phrases such as *dar un paseo*, *¿Qué se ponen a hacer los otros muchachos?*; *a todo correr*; *¿Cómo te parece?* (Vocab. *parecer*, to seem, to appear); *dar memorias* (Vocab. *memoria*, memory); *hacía poco*; *se quedó dormido*; *¿Qué se le ofrece?* (Vocab. *ofrecer*, to offer), to mention only a few expressions which would puzzle a pupil who had not progressed very far in his study of Spanish.

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## NOTES AND NEWS

The eighth annual meeting of the New York State Modern Language Association was held at Buffalo, N. Y., on November 28th and 29th, 1916. At 9:30 A. M., the meeting was called to order by the President, Professor Barnes of Union College, who presided at all three sessions.

After appointing the committees on nominations and on resolutions, the various reports were read and accepted. The program as printed in the October Bulletin of the Association was adhered to throughout, but in addition we had the pleasure of having with us at the Tuesday morning session, as the representative of the State Department, Dr. Charles F. Wheelock, Assistant Commissioner of Secondary Education, who thanked the Association for its hearty co-operation and assured us of the readiness of the authorities at Albany to take into account, and to further the desires of this body, and to invite and, if possible, to make use of the criticisms and suggestions of the teachers in the State.

Almost the entire Tuesday morning session was spent in discussing the proposed New York State Syllabus as a guide for modern language teachers. This syllabus, as it now stands, approved has formed the basis of discussion at several annual meetings and embodies the results of a great deal of hard and intensive work carried on by committees consisting of members of this association and of the State Department.

Mr. Host reported for his committee on the word-list. This list has been under discussion for the last three years. Although it first met with the disapproval of the State Department, it was favored in 1915 as a step toward increased definiteness in the revised syllabus. Thus the new document will contain a list of 2500 words, the basic stock of vocabulary in the elementary course, 1000 of which are to constitute the pupil's active or working vocabulary. These lists are now being compiled.

The afternoon session was spent partly in round table gatherings of the teachers of French and German respectively. The subject for discussion was "Reading texts and Second year readers with special reference to Realien." The French meeting was in charge of Mr.

Cassasa of Buffalo and Mr. Miller of Lockport, while Miss Chamot of Buffalo lead in the discussion.

At the German round table the papers read by Miss Knox of Ithaca and Mr. Siekmann of Buffalo as well as the very interesting discussion lead by Professor Lowe of Syracuse University showed a marked leaning toward the type of reading texts that will furnish some information on Germany, on its geography, history, art and literature, on its people and their customs and institutions. No definite texts were recommended on this occasion; short texts, however, were considered preferable, since the longer ones often grow monotonous and do not afford the needed variety in style and thought.

The topic of Realien was also treated more specifically on Wednesday morning by Professor Stroebe of Vassar College. The speaker confined herself to "Art in modern language instruction." With the aid of well chosen pictures by Schwind, Richter, Dürer, and Böcklin she demonstrated very ably the possibility of combining these classic pictures with the study of even such easy texts as *Rübezahl*, *Peterle von Nürnberg*, *Alle Fünf*, etc., and of giving the student a clearer conception of terms as "*der Markt*, *Stadtwall*" and many others.

Another item of interest was an elucidating statistical report by Prof. Decker of Albany on the "Results of examinations for approval for oral credit." Two such examinations were held during the year and the second one was considerably more satisfactory than the first in regard to successful candidates, which leads us to believe in the ever increasing efficiency of modern language teachers.

Dr. Jonas of the DeWitt Clinton High School, New York City, spoke of the Equipment of a Modern Language Teacher. His idea of a school year consisting of four terms instead of two, of which the teacher would have to teach only three, seemed rather attractive. This plan ought to meet with the approval of the school authorities that favor an all-year-round session and at the same time give a longer vacation to the teacher who might even increase it to six months by teaching six terms in succession. This would enable him or her to spend a few months abroad in foreign study and travel and really make him get acquainted with the country and the people whose language he purposes to teach here.

Last but not least, the writer wishes to make mention of the get-together dinner as a most enjoyable and successful occasion.

The following officers were elected for the ensuing year: President, J. B. E. Jonas, DeWitt Clinton High School, New York City; first vice-president, Felix A. Casassa, Hutchinson Central High School, Buffalo; second vice-president, A. S. Paterson, Syracuse University; secretary-treasurer, Arthur G. Host, Troy High School; director for 1919, Frances Paget, Morris High School, New York City; member of Committee on Syllabus and Examinations, Carl F. Siekmann, Lafayette High School, Buffalo; director for the Federation, Frank Coe Barnes, Union College.

C. KREYKENBOHM.

Mt. Vernon High School, N. Y.

On December second at Goucher College, Baltimore, the annual meeting of the Middle States and Maryland Modern Language Association was held.

President Hoskins in his address gave a very complete and interesting report about the origin, growth and prospects of the Federation and of the MODERN LANGUAGE JOURNAL.

The report of the retiring Secretary-Treasurer, Miss Claudine Gray of Hunter's College, showed a balance of more than ninety dollars in the treasury after paying the expenses of the Committee on Investigation and Resolutions. A very hearty vote of thanks was given to Miss Gray for her faithful, enthusiastic and most efficient work as secretary-treasurer.

Professor William A. Hervey of Columbia University read a supplementary report of the Committee on Investigation and Resolutions on which he has done such painstaking and valuable work. Professor Hervey resigns as Chairman of the Committee but remains as one of its members.

College Entrance Examinations in French and German was the subject of Professor Whitney's paper. She discussed types of college entrance papers in French and German. She mentioned one fact that should be emphasized wherever such discussions arise. If a teacher gives her pupils a sufficient knowledge of French or German, they are prepared for any type of examination.

Mr. L. A. Roux of Newark Academy read an excellent paper on College Entrance Examinations in French and their influence on



the Teaching of French in Secondary Schools. He made a very important point in favor of the oral requirement for college entrance when he spoke of the desirability of hindering a cramming of enough grammar and translation to pass a college entrance examination. It can be done with marvelous speed by a good tutor, if the pupil is not required neither to pronounce or read the language in the original or to understand it when read.

Dr. Mary E. Burchinal of the West Philadelphia High School for Girls read a spirited and witty paper on the subject, "What should an examination in German disclose as to the ability of a student at the end of the High School course?"

Dean Murray P. Brush of Johns Hopkins was to have spoken on "Oral French in High Schools and College Entrance Examinations" but he was unavoidably absent through the death of a near relative.

It was unanimously decided to drop all members who had paid no fees for two years.

A nominating committee of three members, Professors A. A. Méras, Fröhlicher and Miss Emma Haigh, and an auditing committee consisting of Dr. de Sauzé, Dr. Burchinal and Miss Emma Haevenick were appointed by the chair.

A motion was carried unanimously that the Middle States and Maryland Association favors the proposal to have a joint committee of the Modern Language Association draw up a syllabus of texts as proposed by Professor Davidsen at the annual meeting in Buffalo of the New York State Association. The president was authorized to appoint two members on such a commission, and on motion of Professor Hervey the Executive Council was authorized to pay the printing and traveling expenses of these members.

Professor Hoskins gave it as his opinion that the question of oral and aural tests will not be handled properly until the College Entrance Board Examiners take it up and until the results of such tests from an integral part of the entrance examination. The two parts of the examination should work together and should take place at one time as far as possible. Let us all ask our respective colleges and schools to urge the College Entrance Board to give this matter the careful consideration it deserves.

The following officers for 1916-17 were elected unanimously: President, Professor John P. Hoskins, Princeton University; first vice-president, Professor Marian P. Whitney, Vassar College;

second vice-president, Professor J. P. W. Crawford, University of Pennsylvania; secretary-treasurer, Professor Anna Woods Ballard, Teachers College, Columbia University; directors, Dean Murray P. Brush, Johns Hopkins; Miss Annie Dunster, William Penn High School, Philadelphia; Miss Ethel Wilson, Teachers' Training School, Wilmington.

*The Federation of Modern Language Teachers' Association*—Chairman, John P. Hoskins; secretary-treasurer, Anna Woods Ballard.

*Directors for The Modern Language Association of Middle States and Maryland*—Dr. Mary Burchinal, High School for Girls, West Philadelphia; Professor H. C. Davidsen, Cornell University.

ANNA WOODS BALLARD.

Teachers College, Columbia University.

As it is difficult to import pictures from Europe just now, teachers of German may be interested to know that the September number 1912 and the February number 1915 of *The National Geographic Magazine* contain many beautiful illustrations of German cities and German life. They can be bought in Washington, price 25 cents a number. These pictures, mounted on card board, form a valuable addition to the equipment of the school for modern language teaching.

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At this time, when all our Modern Languages are discussing the training of teachers in French and German, it may be of interest to readers of THE JOURNAL to know that Vassar College is carrying out, for the first time, a plan for a graduate year in German leading to the degree of Master of Arts, and especially intended for those who mean to teach the language in our secondary schools. The graduate students are few in number this first year, but are perhaps all the more fortunate for that, as, living in the German House with two instructors in the department, they have an opportunity to hear and speak fully as much German as they would if they were in the country itself. Their work includes not only German literature and philology, but a thorough course in methods of teaching and in "Volks- und Landeskunde," so that, on taking the degree, they will be well fitted for the practical as well as the theoretical and literary side of their work as teachers of German.

\**The Constructive Quarterly* for September contains what is certainly one of the best reviews in English of French Literature during the war. It is by M. J. Calvet, Professor in the Collège Stanislaus, Paris. The article is prefaced by an excellent though brief consideration of the state of literature when the war broke out, then takes up the works of authors who have died on the field, quoting most appropriately some lines written by Péguy but a short time before his death; there follow some pages on the literature which preceded the war in point of time, but which are important for the understanding of this epoch, as Nolly's *Le Conquérant* and Psichari's *Voyage du Centurion*, both of which are analyzed. Of the many books actually called forth by the conflict, the most important are named and briefly characterized. The four which we will agree with the writer in considering the best are taken up more in detail. These four, already well known to specialists, but deserving to be still more widely read in this country are Marcelle Tinayre's *La Veillée des Armes*, Bourget's *Le Sens de la Mort* (which came out in the *Revue des Deux Mondes*). Prévost's *Adjudant Benoit* and René Benjamin's *Gaspard*.

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*The School Review* for November contains an unusually good article on French Phonetic Training, by A. S. Bovée. An excellent table of sounds is given.

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\*George H. Doran Co., New York.



# THE Modern Language Journal

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## PRACTICAL PHONETICS IN JUNIOR COLLEGE FRENCH

It may be assumed that college teachers of elementary French agree as to the desirability of training students to pronounce French as well as they can be got to do it. There must be few now who say: "Americans can never learn to pronounce French reasonably well without a disproportionate expenditure of time, or without long residence in the country; therefore, why try to do the impossible? Let our classes read good French books, learn to know and respect French ideas and ideals, and thus get an essential to their culture, instead of striving fruitlessly after something, which, even could he get it, not one student in ten ever needs".

If such a view belongs to a former period in the history of modern language teaching, the question immediately arises: How can we give, most economically and effectively, to students who have passed the age of facile and unthinking imitation, workable instructions for pronouncing French? I hold that nothing does so much to supplement the teacher's practice and example as clear and simple explanations of the physiological processes involved in making the sounds of the language. Not that imitation can be dispensed with; it is of primary importance. No teacher who has a poor pronunciation can hope that his students will escape the penalty of constantly hearing the sounds badly made, no matter what system he may summon to his aid. There is no magic in phonetics, nor in any other auxiliary. If asked to counsel a prospective teacher of French I should urge first the acquisition of a good pronunciation, and next the study of the changes that take place when he shifts from the mother tongue to the language he is going to teach. Faithful, however, to my belief in the efficacy of phonetics, I should certainly add that the study of these changes

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Read in part at the Romance departmental meeting, Central Division of M. L. A., Chicago, Dec., 28, 1916.

under competent guidance would materially lighten his labors during his own period of preparation, as well as prove useful to him when teaching.

Now it is an interesting fact that many excellent teachers who condemn the use of phonetics are, without knowing it, phoneticians of a very effective type. They react violently against the use of phonetic transcription and think that they are rejecting phonetics. What they are really doing is to reject an extremely useful supplement to the physiological explanations of which they make constant use. Such a teacher, while disclaiming any knowledge of, or interest in "your phonetics", showed me recently how she demonstrated to beginners the position of the organs and the placing of the sounds in the oral cavity. It would be a great gain for themselves if these teachers admitted the term phonetics to their vocabulary, with all that it implies, and profited by the system and accuracy to be gained from utilizing the excellent work that specialists have done in this field.<sup>1</sup>

## I

This is the point of departure for a rapid exposition of how we apply phonetics to the teaching of pronunciation in the beginning year at the University of Chicago. My remarks apply particularly, of course, to what is done in my own classes, and though I believe they are applicable also to the experience of my colleagues in this type of instruction, the situation almost forces me to speak in the first person.

We have from 20 to 30 students in each section: some sections consist of men or of women alone; others are mixed. The sections meet five times each week. Among beginners I am inclined to think that the women are more apt at pronunciation; in the second year it is difficult to say, for the proportion of men is too small for a fair comparison.

On the first day the class is told that totally new speech habits must be formed; that no sound in French is made in just the same way as the corresponding sound in English; and that this fact must be borne in mind in any comparison or contrast of the two.

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<sup>1</sup>A useful aperçu of the subject is to be found in an article by E. B. Babcock, *School Review*, XXI, p. 608 sq.

The next step is to emphasize the most apparent differences: the vastly greater play of the lips in French (which is easily illustrated), the increased muscular tension, the larger radius and greater rapidity of tongue activity (also easily demonstrated, as in the passage from [i] to [o]). For these illustrations the instructor walks about the class room, repeating the demonstration in plain view of each pupil, until these elemental facts seem quite clear to every one. There need be no hesitation about devoting a large part of the first period to this. It always interests the students, and prepares them for the request to bring a hand mirror to class, and for the use that is subsequently made of this valuable aid in the application of explanations to practise. All these statements will have to be repeated numberless times for the benefit of some members of the class, but that is true of every item of importance at the elementary stage, and the teacher with a soul above repetition will either pass unpleasant hours at this period or he will devise some original and startling way of presenting the same thing without seeming to repeat, for here, above all, Brunot's dictum holds: *la répétition est l'âme de l'enseignement*. Another reason for insisting on these demonstrations from the first is that there is always a certain tendency on the part of the students to be amused at them, and the surest way to banish undue laughter is to have them grow accustomed from the beginning to regard such oral acrobatics as a normal part of the work, both for teacher and pupils.

The next step—and there will be some time left for this at the first meeting—is to take up the vowels. I have found no more satisfactory way of doing so than by the use of the vowel triangle, accompanied by a rough indication of the conformation of the mouth. It would be better, of course, to have accurate drawings to illustrate these explanations, but I know of none that are quite satisfactory.<sup>2</sup>

The first step is to make clear the distinction between letters and sounds in English and in French, and the class is told that the sacred doctrine of five vowels must be abandoned as false and use-

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<sup>2</sup>The drawings in Dumville: *Elements of French Pronunciation and Diction*, London, Dent, are useful. I have had some of these reproduced roughly as a wall chart. Dent's chart, *Sons du français*, is also useful. I know of no such helps published by American firms.



less. It is pointed out that though the French uses the Roman alphabet, its vowel system is more elaborate than this fact would indicate to beginners, and that its sounds are totally different from those for which the Roman letters stand in our native tongue.

## II

Then the students are asked to get out their small mirrors—or, perhaps, the teacher distributes from his box of hand mirrors—and the demonstration begins, the instructor being careful to seek simplicity in terminology and brevity of description, while endeavoring to be accurate in describing the phenomena.

1. With corners of lips sharply drawn back, muscles tense, teeth very close together (so close that a sheet of paper will just pass between them), and tongue set firmly against the lower teeth, so that the tongue almost touches the hard palate, we make the sound [i].

In this case, as in all that follows, the instructor demonstrates the position, first silently, then pronouncing the sound, and before asking the class to attempt it, he requests them first to practise taking the position with the mirror as their guide, and then to make the sound. Here, too, as in the other vowels, he warns them of the danger of undue lengthening; and shows how it leads to shift of position and consequent diphthongization.

The symbol for this sound is put in its place in the mouth diagram, which is drawn on the board as a preliminary to all the lessons at this stage, and the next sound is taken up.

2. With lip corners still retracted, tongue tip still against teeth, blade of tongue slightly lower, and teeth slightly farther apart, we make the sound [e]. The muscular tension is somewhat less than for the vowel above, and the greater jaw angle takes care of the altered tongue height, but as the struggle against too much relaxation of the muscles is to be constant, especially in making this sound, this element does not get much attention. The sound is practised as above with the mirrors, and an even more vigorous warning is given against lengthening it than for the first sound. The dangers of such lengthening are more easily indicated orally than in print; in phonetic transcription the result is something like [ei] or [eī]. After entering this vowel in its place we proceed to the next sound.

3. The jaw angle is increased, the lip tension is lessened, and we make the sound [e]. It is pointed out that the teeth are about

far enough apart to admit the tip of the middle finger, or the handle of a fountain pen. The sound is practised and entered in order on the triangle.

4. With a perceptible increase in the jaw angle, a consequently perceptible drop of the tongue blade, a barely perceptible remnant of lip corner retraction, we make the sound [a]. This is one of the most difficult sounds for our students; they pronounce either the vowel of fat or that of father, usually the former. The mirrors are useful here in helping the students to realize that the blades of their tongues are slightly but perceptibly higher for the vowel of fat than for the French vowel. The instructor first demonstrates this, standing with open mouth in plain view of all the class, and by insisting on this point, usually gets a good result.

At this stage it is advisable to put a series of questions to the class in order to bring out the reasons for placing the symbols in the order adopted, and to make clear the regular progression, backward and downward of the series.

The class is then ready to ascend the other side of the triangle.

5. With the organs in the [a] position, we remove all muscular tension from the lip corners and lower the tongue from point to middle so that the tip falls away from the lower teeth slightly. This is the beginning of the retraction of the tongue in the mouth. In this position we produce the sound [ɑ], which is practised and entered in its place. In speaking of [a] and [ɑ], we do not use **close** and **open**; since the propriety of these terms is debated; **front** and **back** respectively are quite satisfactory, if names are needed.

6. Then with little or no change of the jaw angle, but a slight withdrawal of the tongue and a broad rounding of the lips, we produce the sound [ɔ]. The opening here is about large enough to admit freely the tip of the little finger.

7. The passage to the next sound, [o], is easy: the tongue is further back and the lips are vigorously projected and rounded. The students are urged to keep their lip muscles taut, leaving an opening just large enough to admit a lead pencil. The general configuration of the opening for both these sounds is of course imitated from the instructor, so no special directions are needed as to the difference between them in this respect, as would be necessary in a written description of the sounds.

8. One step further in the same direction gives us [u], with a lip opening barely large enough to admit a small pencil.

At every point in this demonstration no opportunity is lost to make comparisons with our own speech habits. This is easy and especially necessary for the rounded vowels and for [i] and [e]. It

must be done also for [a], which some members of the class get and retain only after weeks of practice. Each one, however, knows precisely what his difficulty is and is in a position to practise privately with the aid of a mirror. The problem at this stage is one of diligence and muscular coordination on the part of the student, and of repetition and persistent encouragement on the part of the instructor.

Next in order is the explanation of the front rounded vowels.

9. The instructor takes position for [i]. Then while the tongue is held tightly against the lower teeth, the lips are pushed forward and rounded energetically, and the class, instead of [i], hears [y]. The instructor repeats this several times, in dumb show and aloud, before allowing the class to try the sound, calling attention to the fundamental elements of tongue and lip position. The sound is practised and recorded in its place. The difficulties here are well known and are more easily diagnosed than removed. If one or more individuals say [u] it is because the tongue has gone back as the lips were rounded, and the instructor cries: "Tongue tip hard against the lower teeth!" If he hears the sound of English *you*, he knows that the tongue tip has slipped back during the utterance of the sound. He can check up on lip position by his eye, but must trust to his ear to detect mistakes in tongue position. Much practice of this sound is necessary, though, according to my observation, when the muscular movements have been once clearly grasped, it is reproduced more accurately than other sounds which are usually considered less difficult for Americans.

10. The process for the next sound is similar: starting from the [e] position and taking care to keep the tongue motionless, we advance the lips and round them tightly as for [o]; the result is [ø].

11. Similarly, with the mouth in the [e] position, the lips are advanced and rounded as to form [ɔ]; we get [œ].

For the last sounds the lip rounding is, of course, essential, and students have to be reminded of it again and again. Those who come from classes where this feature has not been insisted on often pronounce *bleu* as [blei]; many do not open their mouths wide enough for the [œ] sound, especially for words like *coeur*.

Here it is well to halt for review and practise, particularly for the three front rounded vowels. We go from [i] to [y]; from [u] to [y]; from [e] to [ø]; from [o] to [ø]; from [e] to [œ]; from [ɔ] to [œ], back and forth, forth and back, now in dumb show, now making the sound, and always watching the process in the mirror, until every one knows what ought to be done, even if the desired result is not



attained every time.<sup>3</sup> Much of this is done, of course, in chorus, and the instructor knows by this time which students must be particularly looked out for, and tested individually.

Next in order are the nasals. Here it is well to point out that in English the nasals are consonants only (**m**, **n**), made through the nose; that if the nasal passages be stopped quite other sounds result (**b**, **d**) unless a vigorous effort be made; that the French has as well nasal vowels made by vibration of air in both nasal and oral chambers, for which it is essential that there shall be no closing of the oral passages, as is the case when the tongue goes up for our **n** or the lips close for our **m**. This point must be emphasized and often repeated, for when students come to the traditional spellings their eye leads them astray, often despite themselves, and they say [ɑ̃fɑ̃] for [ɑ̃fɑ̃].

There are various little experiments to convince the class of the difference between English and French nasals,<sup>4</sup> but I have not found it necessary to use them.

We proceed next to the demonstration of these sounds, disregarding the manifest weakness of the **Alphabet de l'association internationale** in regard to the nasals.

12. From [e] as a basis the center of the tongue and the soft palate are lowered, and the sound [ɛ̃] is produced, the mirror enabling us to observe the process. I would be simpler to start from [a] as a basis, as that involves a smaller change of tongue position, and simpler still from our vowel in *fat*, except that we should then have to add a slight retraction of the lip corners. But until we conclude to cut loose from the nasal symbols of the transcription we have adopted, it may be better to go the whole way, with beginners at least.

Suppose the student gets the final sound of English *sing*; it is evident that he has lifted the back of his tongue until it touches the soft palate, and thus produced a consonantal condition. This fault is not usually hard to correct, nor is it common in students of American speech habits.

13. Starting from [œ] a similar process is demonstrated for [œ̃], with insistence on lip rounding.

14. From [a] we reach [ɑ̃].

15. From [ɔ] we reach [ɔ̃]. Many teachers find it advisable to start from the [o] position so as to avoid the danger of getting [a]; that is of pronouncing *tromper* as *tremper*, *tondre* as *tendre*. This is debatable, though I am in the habit of inclining in that direction.

<sup>3</sup>See Churchman in *School Review*, XXII, p. 545 sq.

<sup>4</sup>See Passy, *Sons du français*, § 162.

All the vowels have now been described and practised repeatedly except (16). [ə] which gives little trouble to learn separately; it is more trouble to get it pronounced correctly in **de**, **me**, **le**, (which are often called [de], [me], [le]) and still more difficult to get it elided in the proper places, when we come later to reading aloud and to speaking. This, however, is a problem for a more advanced stage, except, of course, in such words as **amener**, **acheter**, which should be pronounced correctly from the time they are encountered.

The last time I went through the series as outlined above, with a beginning class, it occupied three recitation periods of 55 minutes, about, leaving just time at the end of the third period to go over the first lesson in the grammar text that we were to use, having the class pronounce after me the word list and the illustrative sentences. I felt that our time had been well spent, that all the members of the class, except two or three, pronounced the vowels singly with reasonable accuracy, that they could recognize the symbols, that they could explain the physiological processes with sufficient clearness, and that most of them were interested enough to work at home with their mirrors.

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*(To be continued)*

## WHAT SHOULD AN EXAMINATION DISCLOSE AS TO THE ABILITY OF A STUDENT AT THE END OF HIS HIGH SCHOOL COURSE ?

This question is undoubtedly before the College Entrance Examination Board every time examination season rolls round. Is the student of the secondary school on graduation day the same student who enters college? If we agree that he is, then the examination set by the Committee should be along lines similar to those followed by his instructors in high school, if the examination is to find out *how much* he knows, not what he does *not* know. His best will not then be known for he plays his best game always on the home diamond. Such an examination can be set only by those who are thoroughly familiar with the secondary schools, who trust them and have faith in their purposes, jointly with those who know accurately what work is beyond the entering college Freshman which must be built on the secondary school foundations, the colleges beginning where the secondary school left off.

It would be interesting to the colleges to hear some criticisms among secondary school teachers when the hour hand points to the time for filling out those matriculation blanks—the duodecimo pages, the title, author, etc., of each and every book read in the three or four years and each blank different, some asking the average of the boy or girl, the number of weeks, the recitations per week and then as though the scribe had not given his last spark of vitality, a column for remarks is provided, which, if filled out at *that time*, would not form enjoyable reading. Why all this if examinations are given? We know it is never read, for if the number of pages is left out it does not interfere at all; if even whole books were omitted no one would ever know unless the registrar should find such reading interesting on some less busy day and suddenly discover that the number of pages is short, therefore a book has been omitted. It is *maddening* simply *maddening*. As if that were not enough, the student is sometimes required to make a part of his examination paper for college the list of books he has read in the secondary school. A pure waste of energy. Were someone



to ask us to tell what we have read the last six months, there is hardly one here who would waste his brain energy on so unprofitable an exercise.

What is really the object of the examination paper? To find out what *power* a student has to handle the language studied. Does that mean whether he can write neatly and in proper order the cases singular and plural, can inflect a designated tense of a verb, can give the vocabulary forms of so many German nouns? Shall we then know that he has power to handle a language? Questions such as these were disapproved of in the reports given by the Committee of Twelve before the National Education Association as far back as December, 1898, in these words: "An objection to an exclusive, or even a predominant use of this type of question is that it teaches the pupil to "rattle off" paradigms and rules but not to understand nor to use the language. Instead of learning to "think in German." as the phrase is, he learns to think grammar in the terms of his text-book. Were the colleges to require that sentences be written containing the various cases of the nouns cited, the specified tense of the verbs, then would appear what is really wanted, the ability or lack of ability to handle the language. An examination in carpentry would certainly not ask how many two-penny nails in a pound, for that is self-evident or how many keys accompany a Yale lock? The candidate would not be asked to describe a saw or a plane, but with saw, plane, nails, etc., he would be asked to make something, following specified plans, perhaps even to make the plans, until the unit was completed, be it a room or a miniature house.

Let us look at a few of the requirements of different colleges, for we are here for constructive criticism.

I. **Reading.** The number of pages of reading required in preparation for the various colleges ranges from 500 to 700 for the three unit credit. It is recommended by the colleges individually that this amount shall include classical and contemporary prose and poetry; still another says that if a classic is read then let it be only one; another declares that not more than one-third ought to be Lessing, Schiller and Goethe; still another strongly urges that besides the 600 pages there be "some rapid home reading of about 100 pages or *more*." Sometimes the college even specifies that the page shall be of a certain size, but I have never yet seen anywhere

stated how wide the margin of the page ought to be. Perhaps faith in the publisher makes that unnecessary. It may be remembered, however, that he too regulates the number of pages to the story. Could the Departments of Modern Languages not be content with knowing whether the ground covered meets with the requirements of the College Entrance Examination Board? That could be answered quickly and it is a method followed almost entirely by the Departments of English.

Even after the number of pages has been stipulated and the titles of books suggested, the examination based on this requirement at one college may contain *no* translation into English at all, while at another the translation of 22 lines or more is required. The examination at one college contained 62 lines of translation. Does this seem to you incongruous? If it does, then we agree, I hope, that *some* recognition of the completion of this work should be shown, some work should appear on the examination paper and be credited. It should not be considered merely as an asset. One can estimate a student's ability to translate into English, have him show that he understands what he reads, on the basis of twenty-five lines as well as on the basis of 2,500 lines. There is no value in length except for promoting carelessness, and inaccuracy in the English version, for only a certain amount can be well done in the designated time. A good translation is a work of care and of thought. If we do not believe this, let us pick up a piece of difficult German and give ourselves only time to write down the English. Then on reading our own rambling thoughts aloud, I am sure we shall find nothing flattering.

## II. Grammar.

A. Here are some of the Grammar questions asked:

Conjugate in the second person singular the verb "mitnehmen" in all tenses, indicative, subjunctive and conditional mood, active and passive voice. Why this number and person? Is it because it is the most important? Is it because work in college will be based on it? Suppose the second person singular of verbs were left out of all grammars used in America, and this has been suggested, what would the American boy or girl lose by the omission? Why not ask for half as many or one-fourth as many forms and require a *usable* person and number in correct sentences? Will the isolated

forms help him? Will he ever meet them, standing solitary and alone?

B. Now another question: Übersetzen sie Folgendes: The children were told a pretty story by their teacher and then they had to tell it to her again. State and explain the case of every noun in the sentence.

Does the question require the case in the English sentence in order that it may be understood before it is translated, or does the question refer to the case after the sentence is translated into German? Or must the student decide that? If the latter is meant, would not a correct translation satisfy or an incorrect sentence show that the case was not known and could therefore not be explained? This, question might profitably have given place to one asking for information not already given in the sentence itself.

C. Give with the definite article the nominative and genitive singular and nominative plural of certain nouns in the text.

These forms seem to be useless if, as in some instances, the context shows very plainly the case and gender, and worthless unless the student can make use of them in sentences. The latter can be done almost as quickly as the former, and tests the ability of the student from several points of view. Whereas, the forms simply test memory.

One can readily see the difference in value between those questions given and the following:

1. Distinguish in meaning between "verschwenden" and "verschwinden" "einzeln" and "einzig." Write substitutes for "unterdessen," "Kampf," "bloss," "es ihnen beliebte."

2. Illustrate by two sentences the difference in the use of "aber" and "sondern."

3. In lines 19 to 24 change the indirect discourse to what the boy actually said.

4. Give as many derivatives of "kennen" as you are familiar with, and use five of them in sentences.

5. Show in sentences the several uses of "wollen."

6. Answer in complete sentences: If you had been in Europe when the war broke out, what would you have done? If you were there now, what would you do? If your uncle is there now, what is he doing, perhaps?



If the question should be asked here, are the paradigms no longer memorized, are the synopses of verbs no longer given, are rules no more learned by rote? The answer would have to be, "Indeed they are!" But the teacher who is letting the declensions of nouns, the vocabulary forms, the synopses of verbs satisfy for complete grammar work, etc., that teacher is not heeding the instruction of prominent educators of to-day, who in strong terms denounce the teaching of isolated facts, isolated words. In Dewey, *How We Think*, "symbols stand for certain meanings to an individual only when he has had experience of some situation to which these meanings are actually relevant. Words can detach and preserve a meaning only when the meaning has been first evolved in our own direct intercourse with things. To attempt to give a meaning through a word alone without any dealings with a thing is to deprive the word of intelligible signification." Compare also Crane, *Changing the Viewpoint*: "Facts acquired while doing have glue on them and in them". Nor is that teacher complying with the recommendations of the Committee of Twelve of the Modern Language Association of America, which in 1898 made this statement: "It appears, then, that the day of the pure grammar method is past; but, while devising a system more in accordance with the principles and possibilities of our times, let us not forget that the old-fashioned way had its good features."

Here are two questions given on the model test in this report of 1898 for the purpose of showing in a general way the kind of test which a candidate ought to be expected to pass upon completing the three year requirement.

A. Explain the use of "sein" and "haben" as auxiliaries of tense and put into German:

1. The boy has fallen into the water.
2. He has traveled much, but seen little.
3. I have remained too long.
4. I have been sitting in my room all day.
5. You have slept two hours.
6. The child has fallen asleep.

B. How do modal auxiliaries differ in conjugation from ordinary weak verbs, and how from strong verbs?

Put into German:

1. I will tell you something.
2. We cannot go.
3. He had to stay at home.
4. I should like to know.
5. She will not be permitted to come.
6. I have not been able to see him.

### III. Composition.

For the three unit or "Intermediate" requirement, a student must be able to write (a) a number of disconnected sentences which merely teem with rules, so that his thought changes with each sentence, or (b) a connected passage based on a given text, or it may be (c) a connected passage having probably no reference to the rest of the paper. (d) free composition on one of several different themes sometimes the line of thought or content being suggested. (e) free composition on three or four of four themes mentioned, or (f) there may be faulty German to be corrected, for example, "Gerade zu derselben Zeit einer der kleinsten Knaben lief so nahe an dem Pferde heran, dass der Kutscher auf dem Wagen sie nicht konnte mehr zurückhalten." This is a true example. Of all phases of grammar the one chosen, as you recognize, was that of *word order*.

How I should like to take the latter examiner into a classroom where an earnest teacher is illustrating in German that one phase of the subject probably more unlike English than any other—word order. The class is attentive, is eager to get it right and by dint of hard labor, of constant use of the inverted or transposed forms of expression by the teacher as well as by the child, the latter begins to have a feeling for the natural German word order and at the end of the composition work he seldom makes a mistake. Let us suppose that he knows the subject. Is the question good? Is it logical? Is it scholarly? If not, what is the object of such a question on a three unit examination? Why call his attention to something wrong? Do we learn to speak English from association with those who speak it incorrectly? What does one learn from such a question? What does the examiner learn from such a question? Could not a sentence have been required in which at least two types of word order were contained? A number of other

points in the same sentence would have testified, in addition, to the preparation of the student.

Of all these types of composition, and you recognize no two alike, the one which appeals to the secondary school most, the one that is a test of what the boy or girl really knows is the one (d) in German on themes in some way touching the life and thought of the boy or girl at that age. The next types would be, of course, the formal connected composition, (b) and (c). The others are simply inventions for the occasion, uninteresting, illogical in thought because disconnected and do not bring out any feeling for the language studied.

So far little has been said of the type of examination presupposing three years preparation and yet surpassing in difficulty and amount the BC examination of the College Entrance Examination Board. The full three hours is required for merely writing, with no opportunity for thinking. Any one can set such an examination. There are few who will be party to so heinous a crime against the innocent.

It is encouraging to see that credit will be given by a few of the colleges for oral or aural tests. Of course there will always be some who will want the 700 pages of reading, plus perfect grammar preparation, plus faultless composition, plus the 18 poems, plus ability to speak the language and to understand lectures and take notes on them in the foreign tongue, notwithstanding the additional time the use of the language in the secondary school must of course take.

It would seem a fair arrangement, fair to both colleges and secondary schools, if the College Entrance Examination Board would set a written examination to count 70 points only and leave it to each college either to admit the student on the basis of this written work or give him the opportunity to raise the percentage thirty points by an oral or aural test.

Much remains still to be done and if the secondary schools are not following the recommendations of the Committee of Twelve, have not yet gotten into line in the twenty years that have elapsed since this report of the committee came out in print, then students from those schools should be refused admission to college and those students who are prepared along the lines suggested by the colleges themselves should not be subjected to an examination based on a



grammar method when that method has been condemned by the Committee of Twelve, especially since this committee is quoted in almost every college catalog as authority for the requirements of the college. When we look at the examinations set by the College Entrance Examination Board, it is not quite clear whether the colleges are following the example of the College Entrance Examination Board or the College Entrance Examination Board is following the example of the colleges.

I wish to make a plea for a more modern type of examination, one which stands by the secondary schools if those schools are striving to follow a course which will prepare students to do the thing the colleges ask and the thing which the colleges more and more are stressing—a preparation in three years sufficient to enable the student to understand lectures in German. Of course he must also be able to take the notes in the language, or to do what is more difficult, to perform lightning feats of translation, if he takes his notes in English.

We are going backward two decades when we ask such questions as those given for the three year requirement or C<sub>3</sub> in the Comprehensive Examination of September, 1916. I refer to (a) and (b). Decline the singular of "der deutschen Völker." Give with the definite article, the nominative and genitive, singular and the nominative plural of "Walde," "Zeiten," "Herzen," "Ketten," "Verräter." (b) Give with the third person singular of the present indicative active, the principal parts of "stiess," "rief," "herabgezogen," "überfiel," "nahm." I have read you the corresponding questions submitted in 1898 and I believe you agree with me that the requirement of the *facts* in grammar, followed by sentences to show whether the boy can put into practice what he has said, is far in advance of the two of 1916 just cited.

I wish to make a plea for flexibility in the type of examination, so that the secondary school may not narrow its course to fit the examination,—a *variable* examination, one which will have a surprise or two each year, entirely within the requirements of a three-unit examination as recommended by the College Entrance Examination Board, but one that may not be anticipated in its entirety of content and form by the secondary school. I wish to make a plea for an arrangement of the German examination analogous to that of the French with sufficient material in each

Part to satisfy the requirements without its being necessary that the student take Parts II and III, for instance, for the three-unit requirement. The French is arranged in three divisions, for C<sub>2</sub>, C<sub>3</sub>, C<sub>4</sub>, whereas in German the candidate must take two of the four Parts I and II for C<sub>2</sub>, II and III for C<sub>3</sub>, and III and IV for C<sub>4</sub>. We shall have better thought out examinations I believe, if the Board does not have to feel that Part II must be suitable for C<sub>2</sub> as well as for C<sub>3</sub>, and Part III serve the purpose of C<sub>3</sub> as well as C<sub>4</sub>. There may be a definite reason for the arrangement as it exists, but I am not familiar with the reason and can think of none myself. It gives each examination an appearance of extreme length, especially is this true of Parts I and II, and also of repetition of material, the increased difficulty not being sufficient to warrant the students taking what seems to be each time two examinations. The French has the variety of prose and poetry, as well as a variety of thought within both the prose selections and the poetry. The German prose, on the other hand, is all historical and allows the imagination no play.

I wish to make no plea as to the *difficulty*. The examinations are not too difficult for the students; in fact, they might be more difficult if they were of such a nature as to draw the student out more and make him show his *power* more.

What I have said has been as one speaking *for* the secondary schools on the subject of College Entrance Examinations, and this I have tried to do faithfully. Had I been asked to give the point of view of the colleges as a teacher in a secondary school sees it, I should have given you an entirely different paper. Whatever criticism may come from the colleges belongs to the program committee for having asked me to be the exponent of the secondary schools.

What I have said applies to the well organized city high school, for I know it best, but to a degree, also to the private school. It *cannot* apply to that type of high school which although known as "first class" cannot always depend upon having a language specialist for the modern languages. The Boards of Education must employ sometimes the teacher who can do several things equally well. If the colleges feel that I am either uninformed or misinformed, I shall be glad to be informed, for in one class we are preparing for a number of women's colleges and co-educational institutions, so the class must steer a course sometimes between Scylla and Charybdis.

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## THE INFLUENCE OF COLLEGE ENTRANCE EXAMINATIONS ON THE TEACHING OF FRENCH IN SECONDARY SCHOOLS

The question of college entrance examinations in modern languages is one that cannot fail to be of interest to all teachers of these languages. The fact that a majority of our students are preparing for college and will, therefore, have to take these examinations makes the question a very important one both for the college instructor and the secondary school teacher. The former wishes to have in his freshmen classes only students who have been well prepared in French and German; and the latter looks to these tests for the standard expected of his pupils. Examinations are not the goal we are aiming at in our teaching, but they do influence our work in school to a large extent. It is, then, very essential that we should know how these examinations are prepared and how they influence the teaching of French in secondary schools.

In this paper I shall discuss only the French examinations of the College Entrance Examination Board. I do not feel competent to pass judgment on the German examinations of the Board.

The three French papers, namely, the elementary, intermediate, and intermediate and advanced, are prepared with great care. A great deal of time and thought is devoted to their preparation. And right here I wish to remind you that the examiners for the Board are not free agents in the same sense that college professors are in making out their own tests. The Board papers have to be framed in such a way that they meet the requirements adopted by the Board. And these requirements are the ones suggested by the Committee of Twelve of the Modern Language Association of America. The examiners cannot introduce all the innovations they would like, or make changes in the requirements as laid down by the College Entrance Examination Board.

Since 1908 each one of the three examiners in French has prepared one of the three papers. When the papers are ready they are sent to the examiners in turn for criticisms and suggestions. Then the examiners hold a conference further to discuss the papers, and frequently important changes are made. Next the papers are



looked over by a Committee of Revision made up of secondary school teachers and this committee sometimes insists on certain changes tending further to improve them. This procedure is followed in all the subjects offered by the Board. Before the papers are finally printed they are sent to the three examiners for proof reading. This plan was adopted at my suggestion in 1908 to avoid some of the gross errors that crept into the earlier examinations in French.

All the examiners in French are very careful to follow as closely as possible the requirements of the College Entrance Examination Board in preparing the three examinations. If you are not wholly satisfied with the kind of papers set, do not put all the blame on the committee of examiners. The thing to do is to see that the requirements are modified. The examiners cannot do this although they can and do try to interpret the requirements in a liberal spirit. For example, I have insisted lately that the questions on grammar be questions on applied grammar and not merely memory questions, such as giving lists of forms or stating rules. I believe that that is as it should be. Then, last year all the questions were stated in French on the B and BC papers, a concession to the advocates of the direct method. We also put on the elementary paper a few questions in French to be answered in that language. For several years opportunity was offered on the B and BC for free composition. Furthermore, a question on pronunciation has been added to the A paper, with the distinct purpose of encouraging teachers to lay more stress on oral work in preparing students for college. And until we have an aural test, as I hope we shall have before long, that is all the examiners can do to test the aural and oral preparation of the candidates in French. I am sure that that question, however unsatisfactory it may have been, has served its purpose in directing the attention of teachers of French to this all important phase of modern language instruction.

We have also exerted great care in the selection of the French passages to be translated. Of late years the selections have been taken entirely from modern authors, even for the BC paper. The aim of the examiners has been to choose material that would be within the capacity of boys and girls of sixteen, seventeen and eighteen to understand and interpret. Ever since I have served as associate examiner in French, (i. e. since 1907, except for the years

1914 and 1915), we have tried to grade the three papers as carefully as we could. We have kept in mind the fact that the selections to be translated into English were to be sight translations, and that, therefore, they should test the candidate's ability to read at sight. And when I say French I mean simple French for the A paper and French of ordinary difficulty for the other two papers.

The English sentences on the A paper and the connected passage of English on the intermediate paper have frequently been based on the French text. This is done to meet the requirements of the Board, which are as follows:

"At the end of the elementary course the pupil should be able . . . to put into French simple English sentences taken from the language of every day life or based upon a portion of the French text read. And at the end of the intermediate course . . . to translate into French a connected passage of English based on the text read." The passage of English on the BC paper is not based on the text to conform also to the requirements, which state that "the pupil should be able to translate into French at the end of the advanced course a passage of easy English prose as well as write a short essay on some simple subject connected with the works read." The examiners also feel that at this stage the pupil ought to be able to translate easy English prose into French. But it ought to be easy English, where the thought is not too complicated and the language simple.

The same care is taken in regard to the question which for lack of a better name I shall call free composition. Of late years the subjects chosen have been simple and well within the capacity of the candidate who is well prepared. I remember very well how poorly that part of the examination used to be answered by the majority of the candidates when it was first introduced. As a matter of fact it was so wretchedly done that very little credit could be given for it. Now, although there is room for improvement, we are getting much better results. This is due partly to the fact that the subjects chosen by the examiners for this free composition are not beyond the knowledge and ability of the candidates. They are no longer requested to write a hundred words on such indefinite subjects as "The French Revolution," "The Declaration of Independence" or "The San Francisco Earthquake." The subjects are selected from topics on which the

student has been drilled in class, namely, a railroad trip, the description of a school or classroom, a letter to friend inviting him (or her) to visit his home, the description of one of the characters of one of the books read in preparing for the examination, and other subjects like these. Sometimes definite directions are given so that the candidate will know just how to proceed. For example, on one of the papers last year the question was stated like this: "Faites en français la description de la maison que vous habitez. Dites où elle est située, combien d'étages elle a, ce qu'on voit devant et derrière la maison, etc. Décrivez l'une des pièces." With such definite directions the student knows just what is expected of him and can give a much better account of himself.

I have mentioned all these points to show you that the French examiners have endeavored to prepare examination questions that would be a fair test of the students preparation in French. Mistakes have been made, of course, but they have been mistakes of omission rather than mistakes of commission. As far as I know no French examiner has set a paper with the avowed purpose of catching the candidates by asking unfair questions.

A word about the marking of the French answer books may not be out of place right here and may throw some light on the results of the French examinations. The system used by the French readers is different from the one used by readers in other subjects. In the first place, no reader reads a whole book. While one reader reads the French passage, another reads the grammar question and the composition question. No marks are put in the book, but the value given to each part of the test is placed on the left hand upper corner of the cover of the answer book. Then the total credits are put in the proper place on the cover and signed by the two readers who have read this particular book. Any answer book marked less than 65% or more than 90% is re-read by two other readers to see if the first readers have made any mistakes or if they were too severe or too lenient in their marking. When there is a great difference in the values assigned to the different questions, then all the readers who have read this particular book consult to adjust the differences and to try to compromise on the values assigned. The plan may seem complicated at first glance, but a thorough study of the system will convince any one that it is a fair and impartial way of reading papers.



After serving as reader in French for over ten years and after using both methods, i. e. the method of reading the answer books as a whole or the method I have just described above of assigning different parts to the various readers, I must say that the latter is by far the better method. Greater accuracy in marking as well as greater speed is secured. It is almost impossible under this plan to condition a student who deserves to pass and to pass a student who ought to be conditioned. Each candidate gets a "square deal." The decision is not left to the judgment of one reader, but there are always at least two to pass judgment on every book. When you keep in mind that the French readers had 4602 answer books to correct last year, fully 819 more than the German readers had to read, and that the same number of readers were appointed in each subject, namely 25, you will understand how important is the question of speed and accuracy in marking. I ought to add that four of the French readers were assigned to the reading of the 92 Spanish books, so that the total number of answer books passed on by the French readers was 4,694.

Let us now consider how these French tests have influenced and are influencing the teaching of French in secondary schools. College examinations always have a certain influence on the work of the schools and can to a certain extent direct that work.

First of all, the ridiculous errors found in the earlier answer books are not so numerous now. It is true that the general character of these French examinations has been modified, as I have been trying to point out to you. But that does not explain the great difference that there is between the results of 1903 and 1904, for instance, and the results of 1914, 1915 and 1916. The real reason is to be found in the better preparation of the candidates. Teachers look to these examinations for a standard and plan their courses accordingly. I remember that in 1908, speaking before the Modern Language Teachers of New York City High Schools I made the statement that the chief reason for the poor showing of the candidates was their insufficient preparation to pass these tests. I no longer believe that is the case, at least, to such an extent. Candidates who are recommended by the schools usually do well. And I do not base my statement on the secretary's report only, but on my own personal observations as a reader in French. There are still many candidates who make bad mistakes, but the

general results are much better. That part of the examination which tests the real power of the student, namely, the English passage or the question on free composition, is answered in a much more satisfactory way than it was six or seven years ago. The French teachers know now what is expected of their pupils and they prepare them better. The same is true of the other parts of the examination. Pupils are being better trained in translating French into English and in the rudiments of French grammar. Fewer papers are marked very low on these two parts of the test. In short, the improvement along the whole line is very noticeable.

Again, the Board examinations in French have had some influence on the kind of texts which are read in schools. I am sure that very few schools are now reading 17th and 18th century authors, chiefly because the teachers know very well that no passage will be selected from authors earlier than the 19th century. Until last year I felt obliged to read some poetry with my intermediate class, because Princeton always put a poetical selection on its B paper and we always have a number of our boys who go to Princeton. Now, that is no longer necessary, as no poetry is put on the Board intermediate paper. We always reserve the passage in poetry for the BC paper. I mention this to show you how college examinations influence the secondary school teacher in the selection of the books he reads with his classes.

Several years ago the French examiners put a question on pronunciation on the elementary paper and a question on idioms on both the B and BC papers. It seemed to them that some recognition ought to be given to that all important feature of modern language teaching. The aim was not only to find out if the candidates could read French and knew certain idioms, but to call attention to the teachers of French to these two vital features of all language instruction. And I believe that aim has been attained. Teachers are certainly paying more attention now to pronunciation and the study of idioms, for the results obtained by candidates on this part of the examination is much better than it was at first. The question on pronunciation has not been an ideal question, because you cannot really find out in writing whether a student is able to read French or not. But it has made it clear to teachers that a correct knowledge of French sounds is an indispensable feature of secondary school work in that language.

So far we have been looking only on the bright side of the picture. Let us look on the other side also. It is a fact that no written examination has yet been offered which would prevent candidates from passing it who had an insufficient or improper knowledge of the subject. A student can learn how to translate French into English, memorize the necessary grammatical rules and forms, and secure enough drill in writing simple French sentences to pass the A paper and sometimes the B paper. And yet that student may have a very poor mastery of the language, may, in fact, know little about French. The practice of coaching pupils for college examinations without any regard for the actual acquisition of the subjects taught is still followed by some schools and by most of the summer camps. It is a vicious custom and only tends to lower the standard of modern language teaching. Let me give you an example.

Not long ago a new student entered one of my second year classes in French. This young man had been studying French for a year and a half or more at two different schools. He had just come from one of the oldest and best known boys' schools in the country. As usual I was conducting part of the recitation in French. I gave the class a dictation exercise in French and as this was a second year class no explanation was necessary. But the new boy seemed so bewildered that I asked him to stop after the class so as to find out the cause. He told me then that he had studied French a year and a half. During the first half year he studied *Chardenal* and the rest of the time Fraser and Squair's *Shorter Course*, the book I use with that class. I also found out that at the last school he attended they cover in one year all the lessons of the *Shorter Course* and study besides all the important irregular verbs and read in addition Super's *French Reader*. I asked him if his teacher used French in the classroom and gave them dictations in French. He said no. And I am sure he was telling the truth for he could not understand the simplest classroom French. Yet that school is sending boys to Harvard, Yale, Princeton and other colleges. The students prepared in those classes where French is not heard, or very little anyway, succeed in passing college examinations in French and German, and still are unable to understand a word of the spoken language or even read the language correctly. And this is not an unusual case. In the summer camps or coach-



ing schools they neglect absolutely the aural and oral side of modern language teaching and why? Simply because they know that that feature of modern language teaching is not at all necessary to pass successfully the college examinations in French and German. That is a problem we must face and the solving of which will go a great way toward raising the standard of modern languages in school and college.

Can we so frame modern language examination papers that it will be impossible for schools to do what many are doing? I am not ready to answer that question offhand. I believe we should give it a great deal of thought and seek a solution. We all believe in thorough preparation on the part of our students. The college instructor does not wish in his classes students who are poorly equipped. The secondary school teacher feels that his efforts to give his pupils a sound and thorough knowledge of French or German will have been in vain, if anybody, who has studied these languages a few weeks, can succeed in passing college entrance examinations in these subjects. Can this be avoided? I am sure it can be, but we shall have to modify our entrance requirements and frame examinations in such a way that students insufficiently trained in modern languages will be unable to pass them successfully.

In the first place all colleges ought to insist on an aural and oral test for modern languages. No candidate should be admitted to the freshman classes in French or German who has failed to pass these tests. An exception might be made for candidates who offer modern languages for entrance but who do not propose to elect this subject in college. But for all other candidates the ability to understand the foreign language and to answer simple questions in that language ought to be made compulsory.

I would also insist on more accuracy and greater efficiency in writing the foreign language than is done now. It is possible to learn how to translate French into English in a comparatively short time and a minimum of preparation; it is also possible to learn enough grammar to answer the direct questions on grammar that are usually found on a college paper. It takes, however, long and thorough study before one is able to write French correctly and well. If more credits were assigned to that part of the examination, I am positive that fewer candidates with only a few

weeks' preparation would succeed in passing the entrance examinations in French.

Then, again, if all freshmen courses in modern languages were conducted in the foreign language and students unable to follow such a recitation were conditioned, no student could attend these classes unless he had had plenty of practice in hearing and speaking the language. Such training would then become imperative for the schools. No teacher could then neglect that important feature of modern language instruction, because, if he did, his pupils would not be prepared for college and so be unable to go on with French or German in college. How much more inspiring it would be to teach French literature in that language than in English! It can be done and it should be done. I am sure that if the modern language departments of our colleges and universities came to an understanding on this point we would see great progress in the use of the direct method, not merely in the secondary schools, but in the colleges and universities of our land.

This association has placed itself on record in regard to an aural and oral test in French and German for college entrance. That is excellent as far as it goes. The trouble is it does not go far enough and will not solve the problem. The college professor should practise what he preaches and adopt the direct method in his own classes. He ought to conduct all his courses as far as possible in the foreign tongue. Why not do it in college work as well as in school work? There are obstacles in the way, I know, but they are not greater than those the secondary school teacher has to surmount. I am aware that some of our colleges are doing this and doing it admirably. But judging from the reports I receive and the information I gather from former pupils who are in attendance at different universities, it is not the usual thing. My former pupils tell me that they study literature, reading a great number of books and doing a great deal of written work, but that French is not the language of the classroom, unless they happen to have a native Frenchman for teacher. And what is worse, the pupil who has had very little or no opportunity to hear French or speak it seems to get along about as well as the one who has been carefully trained in this respect. The former may not secure as high a grade in his work as the latter, but he gets through. I claim such a condition of affairs ought not to exist. I am aware this criticism does not

apply to all our universities and colleges, but the point I wish to make is that it should not apply to any.

In conclusion, let me sum up in a few words what I have just said. It is a fact that the present college entrance examinations in French, and in German as well, do not prevent the student who is insufficiently prepared from passing them. Such a student is not fit, I believe, to go on with freshmen French and ought not to be admitted to that class. I propose two remedies for this evil. In the first place, we should have an aural and oral test for all candidates in modern languages and the inability to pass this test satisfactorily should condition any candidate in that subject. We ought also to assign more credits to that part of the written examination which really tests the candidate's knowledge of French or German, namely, the composition question. In the second place, I suggest that all freshmen courses in modern languages be conducted in the foreign language, as far as possible. Then the student who has been coached primarily to pass a written examination in French or German, but has had no practice in hearing the language and speaking it will find it impossible to follow with any success the courses given in that language. It may not be possible to bring this about all at once, without causing some trouble, but I firmly believe it ought to be done. The result would be most beneficial both for the college and the schools. The standard of modern language teaching would be raised and the quality of work greatly increased. Our slogan could then be in fact, as it is now in theory: "Quality and not quantity of work." Thoroughness would replace superficiality in the preparation of pupils who intend to enter college. The schools would have to give aural and oral training to the pupils taking modern languages. School teachers and college instructors would have to be thoroughly well prepared to give this instruction and our students would gain a real knowledge of French, German or Spanish that would be of practical value to them after leaving college. All this can only be secured by insisting upon a modified form of the direct method in all college exercises as well as in school work.

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## A TABULATION OF THE GERMAN MODALS

The modal auxiliaries always seem to be a stumbling block in the study of German grammar. The chief reason for difficulty in connection with them lies, of course, in the deficiency of the English and the necessary paraphrasing of the modal ideas. Not one of the German modals has an equivalent which always and completely renders the idea into English but each must be translated as the context may demand in some one of a number of ways. The result of so many English "meanings" for the one German word is that the pupil's impressions are at first quite vague and hazy. The question, therefore, presents itself, "How may we gain a definite and accurate conception of the modals for ourselves, and how may we best transmit this conception to our pupils?"

The method of the vest-pocket dictionary will never be successful; a vocabulary can not be a satisfactory one which merely consists of a long list of equivalents; one must know the real "content", the entire range of meaning of a word, and especially is this true in the case of the modals. Often one may bring home to the pupil the true significance of an expression by explaining why or how a particular word or phrase comes to have a given meaning. Where such words are built upon roots already known to the pupil or have a clear historical development, this is comparatively simple. Where such is not the case the teacher must endeavor by definition and illustration to give the pupil an adequate conception of the scope of the word.

In the course of my efforts during several years of teaching to render the modals more easy of comprehension the following table has gradually developed and has proved to be a very satisfactory outline from which to discuss the modals to the class. I claim for it nothing particularly new unless it be the concise and compact arrangement.

Under each of the modals in the table has been given the general idea which is conveyed by it, and it is this general idea which must be impressed upon the pupil. He must in each case know the content and real significance of the modal and not just an English equivalent. He must be lead to think and not merely to remember. *Können* conveys the idea of ability or possibility and is not

	Potential	Dynamic
Dependant upon physical or general conditions or attendant circumstances.	<i>können</i> ability, possibility (can, is able to)	<i>müssen</i> necessity. (must, has to, is compelled to)
Dependant upon an outside agency or moral law.	<i>dürfen</i> permission, permissibility. (may, is permitted to) (nicht dürfen = mustn't)	<i>sollen</i> assertion, intention or determination made with reference to the subject of <i>sollen</i> by an outside agency; a command. (shall, is to, is said to, in past subjunctives—ought to)
Dependant upon the (personal) attitude of the subject itself.	<i>mögen</i> inclination, liking, likelihood, probability, plausibility. (may, like to)	<i>wollen</i> assertion, intention or determination of the subject itself. (will, intends to, is going to, wants to, claims to—in this latter sense with the perfect infinitive, an assertion with reference to past time.)

merely a translation of *can* or *is able to*. *Dürfen* expresses permission or permissibility and is not primarily a translation of certain phases of *may*; *nicht dürfen* indicates the withholding of permission and conveys, therefore, the same idea that is so frequently rendered by the English *mustn't*. *Sollen* and *wollen* are alike in many respects but differ in one very essential point. They both express assertion, intention or determination but in the case of *sollen* the assertion is made by an outside agency with reference to the subject of *sollen*, while in the case of *wollen* it is the subject himself who makes the assertion or expresses the intention or determination. Thus:—*Er soll hier gewesen sein*—He is said to have been here. Rumor reports it, someone else asserts it about him. *Er soll morgen kommen*—He is to come to-morrow. Someone other than he says so. *Du sollst nicht töten!*—The command is given by someone other than the *Du*. But on the other hand:—*Er will hier gewesen sein*—He himself says that he has been here, he *claims* to have been here. He makes the assertion himself. *Er will morgen kommen*—

He *intends* to come to-morrow, he wants to, it is his own plan, he himself is determined upon it. *Mögen* expresses liking or inclination and is parallel to *wollen* in indicating the personal attitude of the subject itself. On the other hand it often expresses what in the mind of the speaker is plausible or admissible or even probable. *Es mag wohl sein*—it *may* be.

The six modals naturally fall into two groups of three and three groups of two. The two larger groups I have designated "Potential" and "Dynamic". The potential modals, *können*, *dürfen* and *mögen* tell us that certain obstacles to action do not exist, or, to put it positively, that certain favorable conditions do exist; *können* informs us that there is physical ability or possibility, *dürfen* that the act is permissible and *mögen* that there is personal inclination or even likelihood, but there is no expression of the necessity of the act taking place, nor actual assertion that it has taken place or is going to, nor determination to that effect. In no case is the action referred to as happening; hence the term, "potential." The dynamic modals on the other hand involve a direct assumption with reference to the consummation of the action; *müssen* takes for granted the possibility and directly expresses the necessity; *sollen* asserts definitely that the action *is* to take place or *has* taken place, while even its subjunctive still insists upon a duty or obligation; *wollen* very clearly states intention and determination.

In the transverse divisions of the table *können* and *müssen* naturally fall together in their expression of an idea dependent upon physical law or general or attendant circumstances; *dürfen* and *sollen* both express the attitude of some outside agency or the working of a moral law; while *mögen* and *wollen* are as clearly parallel in so far as they indicate the attitude of the subject itself.

In the table I have not attempted to specify all the finer shades of meaning. That could only prove detrimental to a treatment whose chief virtue lies in its conciseness and brevity. Many of the so-called "secondary" meanings, however, are mentioned in the table and practically all which are not allow of easy and direct explanation from it. A table of this sort is at best merely an outline, but it does afford concise and available means of associating the modals and at the same time of distinguishing between them.



## REVIEWS

**Elementary German Syntax** Reviews with Exercises by B. Q. Morgan. Henry Holt and Co., 1916. 12mo., xv + 86 pp.

In 1882, Professor von Jagemann published his *Elements of German Syntax*. A companion volume of *Materials for German Composition* soon followed. In writing the *Syntax* the author had in mind the needs of teachers and students of German composition in so far as that term was synonymous with translation from the vernacular into German, the only method of composition in general favor at the time. His plan was to present the most important characteristics of German syntax from the point of view of the English language. By excluding everything uncommon and obvious he was able to treat important differences more fully and to illuminate them with numerous examples. The latter feature—abundant illustrative material—deserves special mention, it seems, for it has enhanced in no small degree the pedagogical value of a book that for a quarter of a century has had undisputed possession of its field.

Now Dr. Morgan's *Elementary German Syntax* enters the field as a competitor. Fundamentally, the two books are one in plan and purpose; yet the new publication has a rather good reason for its existence. Omitting most of the specifically lexicographical and other matter for which a need is less evident today, it is, in a stricter sense, a syntax. Secondly, it will carry wherever it goes some fresh light on the teaching of German grammar, especially on some of its more difficult chapters, e. g. the subjunctive. That the author has borrowed the light largely from other successful teachers and investigators should not in the least detract from the merit of the book. To each man his honest due, to Dr. Morgan the credit for clear thought and a somewhat rare power of concise, lucid exposition. Hence not the least of the book's merits is its "*Übersichtlichkeit*." Furthermore, it is not difficult to find on every page a painstaking attempt to eliminate the trivial, and to illuminate the important, and to attain brevity without sacrificing explicitness and clarity. Brevity he always attains, but there is a question in my mind whether it has not at times been made an end in itself rather than a means to an end. On this point, however, no one has a right to be dogmatic.

The subject matter is presented in 122 paragraphs so listed in the Contents as to compensate fully for the absence of an index. The paragraphs are grouped under the different parts of speech, a chapter on prepositions, however, is conspicuous for its absence. Yet the teacher's duty is only half done when the student knows what case to use in a given instance. A greater difficulty confronting him far beyond the elementary stage is what preposition to use, if any. To answer that question correctly, more attention must be given to the character of the word that precedes. The brief chapters that have been added on numerals and on orthographical rules including punctuation will serve a useful purpose. In lieu of a companion volume of materials there have been added fifteen *ungraded*, carefully selected syntactical exercises to aid the student in a practical mastery of the principles set down. How the author expects the student to acquire such mastery has been set forth at some length

in the preface, and let me say, both teacher and student will do wisely to heed the directions there given. Fractional preparation spells certain failure in the subsequent written work. Each exercise is designed to concentrate attention on one particular part of the *Syntax* indicated with paragraph references in the heading; other important syntactical difficulties involved are pointed out, however, by reference to the proper paragraphs of the *Syntax*. Occasionally a word may present two difficulties, two such instances have been noted in the text, to them a third might be added in view of its case, namely 'senses' (p. 64, l. 7). An eight-page vocabulary immediately follows the exercises.

If we subtract the additions here (ca. 30 pp.) and the omissions there (ca. 85 pp.), the remainders will show a net reduction of thirty pages in a total of eighty-five. The sections on the noun, adverb and conjunction, infinitive, and verbal noun have each been boiled down to half or less than half their former proportions. The fifteen pages on word-order have shrunk to less than five. One subject has been treated somewhat more fully—the subjunctive. If we now ask if any gains have been made and we answer in the affirmative, as I believe we must, we shall also have to qualify our answer immediately by pointing out some of the possible improvements in details.

The desire to be brief, I believe, has led to some striking inaccuracies and omissions. Among them I note the following. First, the vowel that follows *ss* (ß), in German script, need not be short, as "between short vowels" implies; cf. *aggressiv*, *Assessoren*, *Passau*, *Chaussee*, *Passagier*, *passieren* and a score of others. The section on syllabication should state what to do with a single consonant between vowels, for the practice in English is misleading. Again, if a comma separates *all complete sentences* or clauses, no matter what their relation to each other (§ 5, a), one wonders where a freer use of the semicolon comes in (§ 4). As against *alle gute* present usage favors *alle guten*, therefore, if the intention is to show vacillating usage, *manche* would serve that purpose better (§ 9, 2). The relative superlative is always construed with the definite article, unless a dependent genitive precedes, but not, as stated, "except when dependent on a genitive" (§ 16). Strictly speaking, § 67, 5 belongs in its present form to the chapter on word-order, to justify its presence here, insert "such as *feind*, *fremd*, etc. . . . " after "Adjectives." It is somewhat difficult for me to see the purpose of a rule stating that some adjectives take a complementary genitive or dative and then leaving the character of such adjectives to be inferred from one example. Therefore, *bewusst*, *fähig*, *schuldig* and *voll* might be inserted in § 65.

But brevity, I suppose, forbids a multiplicity of examples. Of the several types of the uninflected adjective in common use none are illustrated save the somewhat poetical appositive (§ 10). The last clause of the rule for the position of the possessive genitive should perhaps read "unless it is a proper name", or else *die Tochter der alten Frau*, the first illustration under the rule, contradicts it. The objective genitive is represented by two examples, while no mention is made of the subjective genitive. *Einer der Männer* contains a partitive genitive, it is true, but does its genitive denote a part of something? *Er ist mir vorausgeeilt* would illustrate what *Ich habe es Ihnen vorausgesagt* (67, c) does not, namely a dative governed by the verb prefix. *Können* (96, 2b) and

*mögen* (98, 1a), are both said to convey the sense of a conceded possibility, but unless they be further differentiated may not the student justly infer that they are interchangeable? The ingenious grouping in § 95 may and may not lead him aright. Neither under the modal auxiliaries nor under word-order do I find any reference to the position of the transposed auxiliary with the so-called "double infinitive." Perhaps the reason is not far to seek, at all events not so far as that for the omission of the pluperfect tense, of the true imperative, of the infinitive and perfect participle in commands and directions, and, finally, of the position of the subordinate verb in clauses of the type: *Auch meinte er, sie könnten dem Weltkriege ruhig entgegensehen*". A reference to § 105 would in the last case have sufficed.

Let us pass on to the subjunctive. Dr. Morgan, I believe, is the first editor to follow the lead of Professor Prokosch in his conception of the subjunctive and the conditionals. The German subjunctive, he holds, is used to express four time ideas, *present, past, future and future perfect* time. Each is represented by two tense forms, called the *first* and *second present*, etc., the basis for the *first* forms being the present and for the *second* always the preterit stem. Thus *sei* and *wäre*, *habe* and *hätte*, *werde* and *würde* are absolutely identical in point of time, but in function only to a limited extent. What is true of the simple verbs is true also of the compound tenses in which they may appear as auxiliaries. How these forms may have arisen is a question that may still engage scholars, for us the important thing is that, from a pedagogical point of view, the new system is infinitely superior to the old. No teacher who has given the new a trial will desert it for the old. For convenience in drill and practice, Dr. Morgan suggests a system of naming the forms, but the system suggested is capable of improvement. Let the numeral 1 and 2 designate the forms and the letters *abcd* the four tenses. Then the *first* present would be *1a*, the *second* *2a*, and not as at present *1a* and *1b*, respectively. To have to associate *first* and I with different things is confusing and may be responsible for a typographical error on p. 51, l. 4 f. b., where we read *2b* for *1b*. *Werde* and *würde* should follow *habe* and *hätte* in the paradigms as they do in the text on page 47. Likewise on p. 51, the forms of *werden* should appear side by side with those of *haben*.

A few typographical errors have, of course, crept in. "And so" should be added to § 8, p. 5. One *Etwas* should be struck out on p. 6, l. 5 f. b.; and for "form" read "forms" on p. 52, last line.

The book is by its very title elementary in character; for the student who is sufficiently advanced in the study of German to derive any real benefit from translation it contains little that he *should* not know at the outset.

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**A Trip to South America;** exercises in Spanish composition, by S. M. Waxman. D. C. Heath & Co., 1916. iii + 100 pp. 50 cents.

This little composition book offers new material since it departs from the usual trip to Spain and takes the student to South America. It resembles



Crawford's *Spanish Composition* and Umphrey's *Spanish Prose Composition* in that it deals with two men who are also about to leave the United States for a summer trip. Mr. Waxman's book is somewhat easier and shorter than either of the two composition books just mentioned.

*A Trip to South America* is divided into twenty-five lessons, each consisting of three parts: (1) a section of Spanish; (2) a few sentences for verb drill; and (3) a composition based on the Spanish selection.

(1). Mr. Waxman has been quite successful in this imaginary conversation; the Spanish is clear, natural and idiomatic; in the three lessons where he has quoted from other books the selections fit admirably. The Spanish is unusually good, except for a very few americanisms, e. g. page 15, line 5, "un asiento cómodo y hágase Vd de cuenta"; page 26, lines 8-10, where the thought is confused; page 28, line 20, "en la España"; page 41, line 2, "con la Europa"; page 43, line 6, "para" (?); line 8, "la oficina" (?); page 68, line 5 "en la media de la noche"; page 48, last line, "su propio dueño".

(2). The sentences for verb drill may be considered the best part of the book, since they consist of every day phrases formed with irregular verbs. The notes are just enough and to the point. A few things that might be questioned and that may cause difficulties in the verb drill are these: page 2, lines 16-17, is "pensar" or "creer" to be used here?; page 5, line 6, "Can you speak Spanish?" "poder" or "saber"?; page 8, line 4, "tener que, prisa, tener ganas de, miedo" should be reworded, as it confuses the student; line 23, "when" should have a note asking for the subjunctive.

(3). The compositions based on the Spanish exercises present no serious difficulties and make good, clear Spanish when once translated. Some teachers may object because the English follows too closely the Spanish, but this was done purposely, as Mr. Waxman says in the preface, so that beginners will not make too many mistakes.

*A Trip to South America* should prove valuable as an elementary composition book and it can be used to advantage in a class in conversation.

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**Le Premier Livre and Le Second Livre**, by Albert A. Méras, and B. Méras. Illustrations by Kerr Eby; American Book Co., 1915. 12mo., 200 pp.; and 12 mo., 214 pp.; 64 cents each.

*Le Premier Livre* is a grammar and reader combined. The book is intended to cover all the work of the first half year. The aim of the authors is to present from the start "natural, practical and interesting French." The two or three pages making up each of the sixty lessons which compose the volume, are carefully divided into five parts with occasional review or drill exercises. The five parts of each lesson consist of: 1. A short vocabulary. 2. A portion of the text taken from Hector Malot's *Sans Famille*. 3. Conversation, consisting of five brief questions on the text. 4. Grammar, involving hardly more than one or two of the most indispensable features of French grammar. 5.

Short composition exercises based on the text. Both *Le Premier Livre* and *Le Second Livre* contain French-English and English-French vocabularies.

About seven pages are devoted to the subject of French pronunciation which is presented from the "popular standpoint". Nevertheless, with all due regard to limitations in the interest of both brevity and popularity, such statements as the following are vulnerable:

1. "a short, somewhat like the first o in follow: **la, table, quatre.**" If the American pupils follow this direction, it may well be questioned whether any one familiar with the normal pronunciation of these words is likely to understand them. 2. "a long, like a in **Arthur: a-ation, -as, -ass.** (a) When a has a circumflex accent: **pâte.** (b) When followed by **-tion: conversation.** (c) Generally when followed by **s: pas.**" Thus we are given to understand that there are in French a "short" a like the first o in follow and a "long" a like the a in **Arthur**, the two being exemplified as just indicated. Such a statement simply perpetuates the old fashioned tradition of confusing quantity and quality. A pupil should be told from the very beginning that quantity is one thing and that quality is another; that two qualities of a are recognizable, that in **patte**, and that in **pas**; that, as regards the quantity of these two as, each may be short, as in **patte** and **pas**, or long as in **part** and **passe**, respectively. Moreover, the a in **table**, as the authorities state, is not short. As an example of the so called e mute which is "slightly pronounced at the end of a syllable in the body of a word," **acheter** is given; but, except in poetry, this e in **acheter** is absolutely silent. When speaking of the vowels open e, open o, closed o, ou and u, nothing whatever is stated indicating that such a feature as quantity exists; for instance, under ou, all the examples given are short: **tout, ou, sous, nous.**

As regards the treatment of the consonants, from the brief indication following the letters, **b, d, f, k, l, m, n, p, v**, "pronounced as in English," the pupil may well get the impression that French pronunciation offers no serious difficulty. If the pupil persists in pronouncing the word for lady like the "swear-word" in English, and all other consonants on analogous lines, with the directions as just indicated the pupil cannot well be blamed. However, it would appear that this whole matter of pronunciation is looked upon by the editor, as a matter, which, while it will not do to ignore it, yet is hardly to be taken seriously as offering a panacea for the acquiring of even approximately correct pronunciation, for the reason that correct pronunciation is not apt to be acquired that way. So much for the least satisfactory part of *le Premier Livre*, and of its continuation *le Second Livre*.

The material in both parts is admirably selected. In fact the editor could hardly have made a better selection upon which to base the Direct Method work than Malot's *Sans Famille* and Jule Verne's *le Tour du monde en quatre-vingt jours*, both stories because of their literary directness and human interest appealing strongly to all classes of readers. Moreover, the combining of the short English theme to be turned into French, with the Direct Method is a valuable asset giving variety to the latter that is distinctly profitable and thoroughly interesting. These two Parts of a year's continuous course, *le Premier Livre* and *le Second Livre*, may be used effectively by almost any

qualified teacher of French, and especially so by one who has at heart the principles of the Direct Method.

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**Otto Ernst, *Asmus Sempers Jugendland*, edited by Carl Osthaus.**

D. C. Heath & Co., 1916. 12 mo., xi + 305 pp.; 60 cents.

*Asmus Sempers Jugendland*, written in 1904 by Otto Ernst (Schmidt), and now edited for American schools by Professor Osthaus, represents a labor of love on the part of both author and editor. The novel, a most artistic portrait of the author's own boyhood, gives us a very realistic view of many institutions of modern Germany. We find in it a wonderful description of the milieu but always by an optimist, and without any plainly visible attempt at dogmatization or moralization. The story grips the heart-strings of the reader, and the book offers splendid opportunities on every page for a study of German 'Realien'.

Professor Osthaus's edition of this novel is an excellent piece of work. The Introduction shows such a careful study and deep appreciation of Otto Ernst's works, and is so well worded, that it is certainly worth rereading.

The abridging of the novel for class-room use is less pleasing, for it destroys the continuity, the author's even flow of thought and language. The hand of the stranger interrupts and disturbs. However, the abridgment is done with such skill as to reduce this evil to a minimum.

The Notes and Vocabulary are very satisfactory. They are so well worked out that a high school sophomore, taking third semester German, read the entire 176 pages in eight days, one hour each day, without finding any word, phrase, or sentence new to him, that was not fully explained, excepting the one word "Blattern" page 73, line 7. On page 180, a note states that the usual day for confirmation in Germany is the first Sunday after Easter. Is it not the Sunday before Easter, Palm Sunday? Page 189, note 4, should read "In lines 15-17," not "10-12." Page 199, "war . . . doch in die Glieder gefahren" is translated too freely. I should translate it "had, after all, given them a good scare." Page 204, the meaning of the proverb "Ein Schelm," etc., should be given.

The book is singularly free from typographical errors. I found only one, and that may not be typographical. On page 61, line 6, I should substitute "nun" for "nur."

These suggested changes or corrections are mere trifles. What I really regret is that the edition does not present German questions on the text. There are three large classes of teachers who need them. Those who do not have a ready command of modern every-day German, those who have neither sufficient experience nor training to ask pedagogically correct questions, and those over-worked teachers who cannot possibly find the time to write out and multigraph the questions.

The book is excellent for third semester German in college or fourth semester in high school.

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## NOTES AND NEWS

The business manager begs leave to assure the readers that he is doing everything in his power to keep the mailing list up-to-date. The mailing list is naturally developing piecemeal, since the teachers are only gradually beginning to realize the value of our publication. The list has been growing at the rate of 50 to 150 new subscribers per month and THE JOURNAL now reaches about 2000 subscribers. The newcomers are of course, entitled to all the back numbers of the current volume, since only subscriptions for this, and not the calendar year can be accepted.

We are trying to issue each number as soon after the first of the month as is possible. Should THE JOURNAL not arrive on time, or the addresses be incorrect, the business manager will appreciate a short note to that effect, and give it prompt attention.

Bearing the above in mind, as well as the fact that the business manager cannot control THE JOURNAL after it leaves the printer, the readers will realize that errors are almost unavoidable, and will, therefore, show all forbearance when they themselves are the victims of mistakes.

Inasmuch as the November issue has been exhausted and it will take some time for reprints to be made, subscriptions will be filled as early in the future as possible. If they are not received by March 15th, kindly notify the business manager, who will forward copies at once.

**German Games and German and English Books** recommended for use in connection with the study of German in Junior and Senior High Schools by the department of German of the State Normal School, Emporia, Kansas, is a small pamphlet containing some helpful suggestions in the way of games as supplementary work in Junior High School classes and as devices for club work in Senior High Schools. The material is limited and merely suggests to the teacher what can be done with a little ingenuity and originality to make such exercises pleasant as well as profitable. The portion dealing with books is of less consequence. Although the title is English, the text is in German.

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The managing editor has been informed that D. C. Heath and Company have in preparation a complete vocabulary of all words that appear in Nelson's *Spanish American Reader*. This vocabulary will take the place of the present partial vocabulary in all subsequent editions. It will also be printed as a separate pamphlet and copies will be sent free of expense to all who possess copies of *The Reader*.

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## PRACTICAL PHONETICS IN JUNIOR COLLEGE FRENCH (Concluded)

### III

On this occasion, it was my distinct impression that it would be better to begin our text at this point rather than to go through the consonants in order; this it seemed wiser to do by degrees, beginning with the consonantal sounds and symbols most likely to cause trouble. The order in which these are taken up is naturally determined by the vocabulary given in the text. If a word like **il** or **jardin** or **champ** comes in the first lesson it may be necessary to demonstrate at once [l] or [ʒ] or [ʀ] or [S]. Another difficulty, and a serious one, may arise here: if the text to be used does not indicate in phonetic transcription the pronunciation of each word in the vocabularies, it is necessary to devote some time to teaching the class the various spellings for the sounds as they appear, especially for the vowels; in the case of a text so provided there is no particular need of such a halt during these beginning days, for the spellings are learned by the class as they are given, and the instructor has only to group them from time to time, when two or more have occurred for the same sound.

The text that we use for beginners, Fraser and Squair's *French Grammar*, gives the phonetic transcription of each vocabulary. In the first five lessons are the following words that demand immediate attention, either because of the difficulty of pronouncing certain consonants in them or because the symbols give trouble for one reason or another: **crayon**, **voilà**, **chaise**, **aujourd'hui**.<sup>5</sup> Hence, in addition to study and practice of all the vowels and their symbols, the class begins work at this point on the difficult sounds [ʀ], [l], [w], [ʒ], and must note especially the symbols [j], [S], [ʒ],

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<sup>5</sup>For obvious reasons it is needless to comment here on the objections to several of the consonantal symbols in the *Alphabet de l'association internationale*.



which are not so easily recognized. Of the very troublesome sounds or symbols, only [p] remains unnoticed, and as this does not occur until lesson 12 (except in the list on p. 2), it need not be considered before it is needed. It will occur to every teacher, of course, that there are other consonants than those named which might logically be discussed here: for example, the true French sounds represented by the symbols [t], [d], [n]; the proper way of uttering [b], [p]. The advisability of doing this, however, is open to question. When there is so much new material that must be presented, as during these first days, the instructor may sometimes be illogical with profit.

This order of treating the consonants applies naturally to a particular text-book: a different vocabulary, another order. Thus one may conceive of a beginner's book in which the difficulties of pronunciation would be graduated, and the different sounds be presented in small groups with appropriate exercises, but the present article is merely a record of what is done in an actual case.

Of the consonants selected as needing particular study from the first, the following present difficulties in the sound: [ɥ], [w], [l], [r], [ʃ], and [ʒ], and have to be described and practised as diligently as the vowels. For the first of these (which may conveniently be called (ɥi) in the class room), as for [ɥ], the important elements are forward tongue position and vigorous lip rounding. The instructor shows how increased tension, which causes the lips to advance slightly and to assume a puckered aspect, as if a draw string were being applied, leaving only a tiny hole at the center, enables him to pass from [y] to [ɥ], the difference in sound being detected by the class even when the instructor's back is turned to the room. The well-known exercise of going from [y] to [i] (or from [y] to [ɛ] and from [y] to [a], as in **crue***l*, **suave**) more and more rapidly until the two make one sound is a good one. The energetic pressure of the lips against one another, except for the tiny center opening, must be emphasized repeatedly.

Then lists of words containing the sound are put on the board and practised. The instructor turns his back to the class and pronounces **suite** and the English **sweet**, **cuir** and the English **queer**, or similar pairs in order to rouse the students' ears to the very apparent difference between the French and English sounds. They are usually keen on exercises of this kind and are led to make

their own efforts more vigorous. The reason for turning around is obvious; the mouth position would betray the sound that is being pronounced.

A similar treatment is accorded to [w]: the important thing here is to distinguish it from English w, and the differing lip position is to be stressed. If position is taken for [u] and a similar tightening process takes place as in going from [y] to [ʉ], the resulting sound should be satisfactory. The lips are thrust out further than for the last sound and the center hole is slightly larger. Contrasts may be made as above: **oui** and English **we**, **soit** and **swat**. It is well to choose for practice words in which a preceding bilabial encourages lip rounding: **bois, pois, moi, poêle**; for drilling on [y] one would give **puis, buisson, depuis, puits**.

The greatest difficulty in the way of a good pronunciation of these sounds is the almost invincible slothfulness of our lip muscles, and this must be the point of the most vigorous attack. To students who have mastered [y] the tongue position of [ʉ] is not impossible.

It is easier to get a fairly good [l], though not easy to inculcate good habits in respect to this sound. The students are asked to pronounce **bell** holding the tongue tip against the palate as the end of the word finds it. Then they are asked to say the same word, tightening up the muscles as for French and with the tongue tip very lightly touching the cutting edge of the upper teeth. The result is **belle** (or **bel**). They see the difference at once and distinguish between **bell** and **belle**, **ell** and **elle**, **eel** and **il**, the front vowels simplifying the necessary shift of position. The reader sees readily why end-position is emphasized in these examples: [l] initial or in groups is less troublesome.<sup>6</sup>

When we get to [p] the chief point is not to heed the time honored precept that it is made like **ny** in **onion**, but to insist that the student's tongue must not touch his palate in **agneau**, for example, until the second syllable is reached. At that moment the blade is placed somewhat firmly against the hard palate, the tip touching the upper teeth and visible in the opening, in contrast to what is true in English position. Words containing high front vowels are best for practising this sound as (**digne dignité**), and it must be

<sup>6</sup>See the article by J. L. Barker, *Modern Philology*, Nov., 1916, p. 413.

insisted that it is made in one solid block, as opposed to the English **ny** of **canyon**, which is divided between the two syllables.

What directions are we to give for the [r]? Shall we teach or try to teach our classes the uvular sound? Most teachers with whom I talk seem to be in the habit of explaining both this and the tip [r] to their students, of telling them that it is absolutely necessary to pronounce one or the other of these audibly, and of leaving the choice to them. This has a certain advantage, for it is easier for some students to sound [R] than [r], and occasionally a teacher encourages the pupils to practise the [R] out of class and rewards those who succeed in acquiring it. Another competent teacher in a secondary school is undertaking to introduce the [R] to his classes generally, to the exclusion of the other.

It is my practice, however, to devote my energies to the [r], as being nearer the American speech habit and as being as thoroughly a French sound, in quite as good standing as [R]. The class is told of the other and occasionally a student really desires to acquire it, in which he is encouraged, but class drill is centered on [r]. The method of demonstration is much as for [l]. The instructor pronounces several familiar words (as **Marie, Paris**) or one or two English words, as **bring, French**, à la française, which serves to bring to their ears at once the difference between the French way of sounding this consonant and their own. The students are then asked to pronounce a word like **cur**, keeping the tongue tip in the final position long enough to tell where it is. They try other words, and discover that the tongue tip in English is turned up toward the center of the hard palate and receives the vibration of the current of air from the throat. Then they are shown that for the [r] there is no such withdrawal and upward curving; that the tip is well forward in the mouth; and that it is easy to go from [i] to [r] by allowing the tip to rise slightly to a position behind the front teeth where it vibrates under the impetus of the current of air. This needs frequent demonstration and abundant practice, words in which the [r] is followed by a high vowel or preceded by a consonant formed in the alveolar region being helpful, as: **Marie, rire, triple, trou, traïter, irriter, drap**. Words like **trois, droit** present more difficulty because of the troublesome bilabial that follows. For students who wish to practise [R], one may suggest words like **écrire, gris, crème, gras**, in which the preceding con-



sonant helps in taking position, with the back of the tongue arched high to receive the current of air, or a series like **ca**, **ga**, **ra**, which tends to put the tongue in position.

It takes a long time to get satisfactory results for either sound, at least with students from the land of the cerebral [r]; toward the end of the first year the profit on our investment of effort begins to grow, and second year classes are often satisfying. It may be noted in passing that students from our southern or eastern states might have to be treated somewhat differently, especially from those parts of the South where certain vowels are noticeably diphthongised before [r], as in the Tennessee pronunciation of **hurt**, **first**, (**hœit**, **foeist**). Thus **meurtre** might yield [mœitr] in the mouth of a Nashvillian.

The usual directions for [S] and [ʒ], that is, to pronounce them respectively as **sh** in **shut** and **s** in **pleasure**, are hardly sufficient. The students are instructed to stick out their lips more vigorously than for these English sounds, with just the opposite of the puckered, drawn effect prescribed for [ʧ] and [w] (the lower lip is perceptibly advanced), and to keep the tongue point further forward than for **sh**. If the French sound be uttered close to a student's ear he will remark a slight whistling effect which is absent from the English.

For [ʒ] the process is similar with the addition of voice. In this connection it may be remarked that it has been not found necessary to do more than mention the phenomena of voicing, and in some such connection as this, for our students are not troubled to distinguish between surds and sonants. They mispronounce the letter **s** as in **maison**, very persistently, but that is merely eye-association.

These are the only consonants that demand especial treatment, in my presentation; the less troublesome sounds are commented on later and at less length, though the class learns to distinguish the sharper [t], [d], [n], from the corresponding English sounds, and to ascribe the difference to a changed tongue position accompanied by a more vigorous muscular action. Such differences are, however, more delicate, and may wait until second year for much attention. In such cases good phonograph records would be valuable, as also when the time comes to study intonation and sentence rhythm.

It is needless to say that from the first, attention is given to syllabication, meaning of accent marks, liaison, and the like, as well as to rules of thumb about final consonants, elision in monosyllables, syllable stress: these matters are taken up in any introduction to French pronunciation, whether handled from the physiological standpoint or not.

#### IV

The class has now been studying French for about three weeks. At some time during each recitation period the vowel triangle has been reviewed, individually and in chorus, forward and backward, and all the most troublesome consonants have been discussed and diligently practised in similar fashion. Since the phonetic symbols have been used in all this work to represent the sounds under discussion, these have been learned by the class as a matter of course, and without a deliberate effort of memory, as far as I have been able to observe. From the first lesson they have been asked to write in phonetic transcription two or three sentences of the written work, the grammar providing them with all the apparatus necessary. It is worth noting that advanced students in phonetics, who have to approach the use of the symbols less deliberately, complain more vigorously than our beginners.

By what names are the students to designate the symbols? It is manifestly absurd and unscientific to adopt symbols for sounds in order to get away from the traditional notation, and then straightway to give to these symbols names that fail to indicate their supposed values. If the class is to be allowed to call [j], **jay**, and [r] **arr**, and [u], **you** it seems to me that the students are simply being encouraged to strengthen old incorrect associations and to form new ones. It is, therefore, my practice to insist from the beginning that the symbols be called by names that indicate as accurately as possible the sounds for which they stand. When we wish to speak of the symbol [j] we pronounce the sound it represents, with a following vowel, if need be; similarly for [ʃ] or for [a]. The students do not take to this too readily; they have an odd sort of self-consciousness about it, but they neither hear nor use the incorrect terminology in class, thus avoiding at least one negative influence. This is not a grave matter, but nothing is to be gained by adopting a line of march and then encouraging straggling.

If in the early days of the year, the plan outlined above has been

followed in its essentials, the pronunciation work for the days that follow is already indicated. It is a good practice to put on the board several times each week lists of words, now in the ordinary transcription, now in phonetic symbols, or, perhaps, detached syllables, in order to review and to test the class. These are run over rapidly, with especial attention to the students whose ears are dull or who have trouble with particular sounds. The vocabulary of the lesson in advance is pronounced by the instructor and the class, accompanied by remarks on new or difficult details, students read aloud and hear read all the exercises in the text, and do a part of each written exercise in phonetic transcription, which they are to read aloud. When the reading text is taken up, about the fourth or fifth week, similar practice on a larger scale is continued, and at an early stage of this the instructor reads aloud repeatedly and assigns for study a short passage, a paragraph or two, in which the class is to try to reproduce the movement of the phrase, as well as to make the sounds correctly.

In the third and fourth quarters (last three months of the first college year and first three of the second) we are trying the experiment of using a phonetic reader,<sup>7</sup> hoping more effectively to fix the student's attention on the proper practice in regard to elision, liaison, breath grouping, intonation, and all those other matters which are even more important than the correct pronunciation of the individual sounds and words, and a hundred times more difficult to teach. The student reads repeatedly the same passage until the eye no longer meets with any difficulty, or he learns a passage or a poem by heart by reading it over and over. He should, it is argued, be able then to fix his attention entirely on the débit, having removed all the barriers possible, leaving as short a gap as possible between perception and utterance, thus finding himself as nearly as possible in the position of some one speaking. My own experience with this auxiliary was encouraging; so much so that I shall use it again, more vigorously.

## V

It may seem to the teacher who has never taken notes on himself, and on what he does when introducing his class to French pronun-

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<sup>7</sup>S. A. Richards, *Phonetic French Reader*, Dutton, N. Y.; Ballard and Tilly, *Phonetic French Reader*, Scribner's, N. Y.



ciation, that the material set down above is too abundant, that it can not be adequately presented in the manner indicated and leave time for other things. It would be of interest if such a teacher would observe accurately his own activities in the early pronunciation period and set down just what he does during the first three weeks, and how he does it. He would be surprised at the extent and variety of the material he has presented, and at the number of times he has made use of practical phonetics.

This method of treating pronunciation is more difficult than the old imitative process in the sense that it demands more time and thought of the teacher in planning his presentation, as well as in seeking light from recognized sources<sup>8</sup> on matters that give him trouble; but it is certainly more interesting, as it appeals to his intelligence and exercises his ingenuity. However, as this is an expository and not an argumentative article, let us pass at once to the concluding observations, four in number.

1. All the work done as outlined above will be comparatively useless unless it is followed up by diligent repetition and practice throughout at least 125 to 150 recitation periods. Physiological explanations and diagrams are futile unless made the basis of constant and intelligent effort to form accurate associations in the pupil's mind. In all cases the initiative must come, of course, from the instructor, but no other method of presenting the matter to students of high school and college age can give them such a definite and satisfactory basis for individual effort and home practice in overcoming their particular defects in pronouncing French.

2. Even the most intelligent application of phonetic aids to pronunciation will not, in a short time, totally change the speech habits of American students of college age. One year does not suffice to do that, nor two, except in rare cases; they may learn to pronounce really quite correctly and to read aloud intelligently, but I have still to find a way of having them acquire a sufficiently vivid sense of the music of the French sentence as to reproduce it successfully. They have had no training in reading aloud in their own language, nor do they always know that a sentence often

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<sup>8</sup>For example: Rousselot, *Précis de prononciation française*, Paris, Welter, 1902; Nicholson, *Introduction to French Pronunciation*, London, Macmillan, 1909; Martinon, *Comment on prononce le français*, Paris, Larousse, 1913; Michaelis—Passy, *Dictionnaire phonétique français*; International French Pronouncing Dictionary, Hinds, Noble & Eldredge, N. Y.

conveys more than the information or the statement contained in it: why should they not be slow in recognizing that the French sentence is often made for the ear almost more than for the eye? But this difficulty confronts all teachers, regardless of the method that they use. It is here that imitation must play the chief rôle. There are certain helpful diagrams<sup>9</sup> to be sure, but the instructor's own way of reading aloud, supplemented by models on the phonograph, must be peculiarly the standard.

3. It is impossible to weigh and measure precisely the results from one method as opposed to another, unless one can be absolutely sure that both are being employed by teachers of equal competence in classes of equal mental ability. However, in so far as I am able to observe and evaluate my own teaching of pronunciation in beginning French classes, it has gained in interest and effectiveness for me and for my classes as we have used simply and discreetly the elementary physiological language material presented in these pages.

4. If it be admitted that it is worth while to teach French in colleges as a living language, that it is good pedagogy to bring the ear as well as the eye into play for acquiring a vocabulary, and to create a more active attitude toward the subject through the interest that a rational, demonstrable treatment of pronunciation rarely fails to arouse; if after the preliminary detailed exposition of the mechanics of making French sounds, we weave our phonetic drill about the material that the student is mastering, and make it clear that all this is an excellent means to a desirable end, and not merely a new sort of grimoire that he must decipher and learn by rote—if the instructor does that, the time needed for a common sense application of phonetic principles to the teaching of pronunciation to beginners is well applied, and should by no means be regarded as so much subtracted from the all too few hours that we have to spend with our elementary French classes.

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<sup>9</sup>Klinghardt und de Fourmestraux, *Französische Intonationsübungen*. Cöthen, 1911.

## THE GERMAN CLUB

For the benefit of those teachers who are responsible for the pleasure and profit, which means the success, of a German Club, I have been asked to tell some of my devices, my experiences, and my difficulties and methods of avoiding them.

A few excellent articles have been written on this subject. One, in the introduction to "Easy German Conversation" by Philip S. Allen, and Paul H. Phillipson (Ginn and Co.), I should advise every club sponsor to read. The expressions used in Parliamentary Practice are invaluable, though we use them in a much simplified form. The games and suggestions are most helpful and probably practical in most clubs. However, many of them it is impossible to use in a club like mine. Messrs. Allen and Phillipson presuppose a much greater familiarity with German, a larger vocabulary, and a greater readiness of speech than my pupils, many of them with only one year of high-school German as a background, possess.

The German Department of the Kansas State Normal School at Emporia has recently issued a useful collection of suggestions for games, entitled "German Games and German and English Books." Directions are given in German for playing many interesting games suitable both for clubs and class room. Unfortunately this pamphlet is not available for wide distribution at the present, but may be later.

In the October (1916) number of *Aus Nah und Fern*, p. 21, is an article by Adele Meyer Autcalt on "Der Deutsche Verein," which includes "Satzungen des Deutschen Vereins," a most excellent Constitution for any club to adopt. It is divided into seven articles:

- I Name und Zweck.
- II Mitgliederschaft.
- III Pflichten der Mitglieder.
- IV Versammlungen.
- V Vorstand.
- VI Pflichten des Vorsitzenden.
- VII Änderungen und Zusätze.

She promises in a later number "Eine Liste von Ausdrücken, die man in der Sitzung gebraucht," and further suggestions to add to



a valuable list consisting of stereopticon views, songs, special programs appropriate to the seasons, as "Ostereiersuchen."

Her suggestions as to the sources of material for club programs are scarcely applicable in our club, however, as she suggests that the class work be made the basis for reading extracts, dramatizations, remarks on the life of the author, and his native town. Our club is composed of members of half a dozen different classes, many of whom have used no book beyond their Grammar, and different Grammars are used in different classes.

As to membership, we are most liberal. Any member of the school who has had one semester of German may ask to have his, or usually her, name presented. If the sponsor approves, she presents the name of the candidate to the President, and it is voted on at the next meeting. The meetings are held on alternate Thursdays, alternating with the Literary Societies and Debating Clubs, which makes it possible to join both Literary and Departmental Clubs. There are a great variety of Departmental Clubs: German, French, Latin, Wireless, Scientific, Dramatic, etc., and as any member in good standing may transfer to any club in which he is more interested, the membership is constantly shifting. The clubs meet from 4:30 to 5:30 p. m., and as we have an extremely long session lasting from 8:30 a. m. to 4:30 p. m., with no recess except at noon, neither teachers nor pupils at the end of so long a session are as full of vitality as they should be to make a most successful meeting.

Believing that other teachers may find themselves leaders of a group of young people, whose capacity for initiating or executing stimulating programs is very slight, but whose critical taste and craving for amusement is highly developed, and not always easy to satisfy, I shall suggest some of the diversions which we have found practical and successful.

The club sponsors are supposed to be merely advisers, but in a language club, the secret of success is in supervising not only every program but the work of every member. Each member who is to appear in any way must have consulted with the sponsor and usually have rehearsed—often rehearsed several times—, for unless he speaks slowly, uses the most simple words, and repeats what is difficult, he cannot make himself understood. A teacher can read a story to her class and make every pupil understand it.

Let a pupil read the same story and not half of them will grasp it; but an able pupil may be taught how to read the story and make it understood. The pupils are not able to plan the programs without guidance, for they usually lose sight of the main object which is *to make every member converse or say something in German at every meeting; to practise talking.*

If the requirements are too complicated or too difficult, no one will speak; if too formal or too long, only three or four take part, and usually the same already most expert three or four. This was the cause of failure in a scheme which was tried last year. Four members of the German faculty were responsible for the club, each taking charge of a meeting in turn. The programs were quite elaborate, very thoroughly planned, and most interesting. One was a puppet play, "Ein Knopf" from Manley & Allen's "Four German Comedies," and much time was spent in preparation. Four or five of the best pupils read the parts, two or three others manipulated the puppets, which were most amusing in form and movement, so that the club was greatly entertained, although I doubt whether they understood much of the German. The next meeting was in memory of the Shakespeare tercentenary. Choice selections were copied for each member. Some appropriate music and songs were rendered and a scene from "Midsummer Night's Dream" given. In this scene the same most clever five or six were chosen by the teacher in charge, who wished her meeting to be as successful as the last. The third meeting was a lantern-slide talk by a few of the members. Only two or three were asked to explain the pictures, and again the same most expert students, who needed the practice least, were given the advantage. So, for several months the less talented, who were really the majority, were only a very well entertained audience, a position which they were only too willing to occupy, and in which they spend altogether more time than is profitable.

This year one teacher has charge of all programs, except the Christmas program, and the annual picnic, which occurs at the last meeting in the spring. The meetings are as general as possible, each member knowing that he is to take some part, to practise speaking German, and to contribute to the interest of every meeting. The president opens the meeting with: "Hiermit eröffne ich die Versammlung," and conducts the meeting

in German; in fact no word of English is supposed to be used by anyone, and rarely is. On the program, which is posted on the bulletin board, it has been announced that the roll will be answered by an appropriate greeting, at Christmas; by the name of a composer, at a musical program; by the name of some German city, or river, or state, at a stereopticon meeting; by a German word spelled backward, which the other members name as soon as it is recognized; by a proverb; by the name of a character in William Tell; by a mythical hero; by something appropriate to the meeting of the day. Hereupon the secretary reads the minutes of the preceding meeting; the sponsor has previously corrected and revised them. If there are no objections, they are approved. The usual routine of business is transacted. The critic of the former meeting reads his report, and as he has previously consulted with the sponsor, the latter has an opportunity here to suggest and criticise indirectly. A new critic is appointed. The vice-president, who is the chairman of the program committee (consisting of president, one member appointed by the president, and the sponsor), then announces and explains the program for the next meeting. A song or two is sung. The formal program is presented. We play a game or two. A motion for adjournment is made, seconded, and the president concludes the meeting. The first half of the year the sponsor instructs one pupil to say at a signal from her, or at the request of the president, "Ich mache den Vorschlag die Versammlung zu vertagen;" another to say "Ich unterstütze den Vorschlag."

### *Examples of Formal Programs*

#### I. A simple program for the beginning of the year.

Each member has advised with the sponsor, and chosen some object which he is to describe without naming it. It may be a chair, whose four legs and back he describes elaborately, and concludes with a statement of its use, which makes one wonder if it might be a horse. It may be a building, for example the postoffice building; a person, perhaps; or an animal. The secretary keeps the list of numbers and subjects chosen. At the meeting each member is provided with paper and pencil, and as each in turn gives his description, all the others put down what they guess it is that has been described. The papers are then



collected, the list compared with the secretary's list, and the one having the greatest number of correct guesses receives a prize.

A long word is then written on the board, for example, "Naturwissenschaft." At a given signal all begin to write words formed from the letters contained in the word on the board; until the signal is given to stop. The one having written the most words receives a prize, and his list is read.

For the game on that day, one might play "Consequences." Each person is supplied with a long strip of paper, at the top of which he writes:

1. A man's name or title; folds the paper over; passes it to his right-hand neighbor, who writes
2. A woman's name or title; folds and passes. Then there is written
3. Where they meet;
4. What he says;
5. What she says; and
6. The consequences.

After passing once more, the papers are opened and read, and the sequence is often most amusing.

## II. A Thanksgiving program.

It has been announced that the club is to fill a Thanksgiving basket, to help supply one of the dinners to be given out by the Associated Charities. Each member is to tell why or for what he, personally, is thankful. (Some give serious reasons, others humorous). Also, what he is willing to furnish for the dinner. The sponsor has advised with each, so that there may be a variety, that the gifts may be reasonable and moderate, and that each child may know the German word for his gift—pie, pumpkin, or jelly, etc. A few of the older members read papers which they have prepared, to show why the world at large, or we Americans in particular, should be thankful. Another member reads an appropriate story; for example "Die kleine Wohltäterin" from Collar's "First Year German" (Ginn).

A game, well suited to the day, would be to draw on the board a basket overflowing with fruit, vegetables, etc. One member begins by saying "Ich packe den Danksagungskorb mit Äpfeln." The rest in order: "Ich packe den Danksagungskorb mit Äpfeln

und Kuchen," the next repeating and adding a third article, and so on. It is remarkable to see how long a list can be repeated before a mistake is made in the order, or even in the use of singular for plural, etc. The instant a mistake is made, hands are clapped, and a forfeit is demanded by the vice-president, who is always master of the games.

Games requiring forfeits are very popular, as the redeeming of forfeits furnishes much amusement. (The same "stunts" may be used at a mock initiation in the Fall, when a large number of new members are elected). One member, who has been posted by the sponsor, is seated while the vice-president holds a forfeit over his head, and asks: "Was soll der Besitzer tun, um sein Pfand zu lösen?" The one seated answers:

1. "Der Besitzer soll auf einen Stuhl steigen und dreimal krähen: "Kikeriki, es ist noch zu früh!"

2. "Erklären, was man am liebsten tut und warum."

3. "Erklären, welche Spielerin—Kino-Königin—man am liebsten sieht, und warum." (Movies are of necessity favorite topics of conversation.)

4. "Drei Vorzüge nennen, die die Knaben vor den Mädchen haben, oder die Mädchen vor den Knaben."

5. "Erklären, was man für das Beste in der Welt hält, und warum."

6. "Ein Gedicht deklamieren."

7. "Ein Wort zwanzigmal an die Tafel schreiben."

8. "Amerikanerinnen rückwärts buchstabieren."

Many other suggestions are made by Allen and Phillipson, e.g., comparisons and singing; but with us the simpler acts are preferred, and are performed more promptly and furnish more amusement.

### III. A musical program.

A brief sketch of the life of a composer is given by one member, followed by an explanation of the piece to be performed by another. The selections may be vocal or instrumental, or if a Victrola is available the choice is even wider, and the words of a song may be read before the piece is given. Naturally, there is no end of material for such programs.

#### IV. A favorite program, which we call a Conversation Meeting.

Each member is supplied with a program similar to a dance card—sometimes with pencil attached. He then secures a partner for each of the subjects for conversation, as if for a dance. The subjects vary, but might be

1. Das Wetter.
2. Meine Lehrer und Lehrerinnen.
3. Meine Spielkameraden.
4. Was ich am liebsten tue.
5. Die allerliebste Jahreszeit.
6. Spiele.

At a given signal each finds the first partner, and converses upon the first subject until the signal is given to pass to number two.

#### V. Each member relates an anecdote.

Anecdotes are related to the sponsor in rehearsal, so that they will not include words unknown to the majority, or so they will not be spoiled by rapid or indistinct recitation. Sometimes a vote is taken for the best anecdote and a prize awarded.

#### VI. Charades.

The club is divided into groups, each being responsible for one or two charades, which the others guess. The sponsor must see that they are rehearsed before being presented, as young people depend too confidently upon the inspiration of the moment. One might act out *Sicher—Kaufmann—Bismarck—Ausruf—Überbord—Überrock*.

#### VII. Spelling down.

For variety, sides may be chosen, and when one side misses, and the other side spells the word correctly, it can choose a member from the losing side. One might give out the words of a well-known poem, "Der Erlkönig" for example.

#### VIII. Stereopticon pictures.

If each pupil describes two or three slides, he secures much profit. The sponsor provides each pupil with his slides, and an explanation of what is to be done, urging him to find everything of interest that he can in the picture. After he has prepared and



learned his description he practises before the sponsor. Perhaps this point seems over-emphasized, but it is of extreme importance and it makes all the difference between a successful meeting and a failure, whether the pupil can "get across" what he has to give.

Several meetings with slides can be held, using pictures

a. Of typical German scenes.

b. Of the great cities of Germany.

c. Of the Rhine, where the river is traced from source to mouth, and as each castle is shown the story of the castle is told. These stories may be found in "Im Vaterland," (Allyn and Bacon), "Geschichten vom Rhein" (Ginn), and Prokosch's "German for Beginners" (Holt).

d. Of the homes of celebrities. Weimar, and the houses of Goethe and Schiller. Worms, and Luther. Mainz, and Gutenberg, etc.

#### IX. Illustrated poems.

Some well-known poems are acted out in a farcical way. As one member reads "Heidenröslein," two others act out the poem. A girl in pink paper rose cap and armed with a hat-pin defends herself, while the wild boy tries to grasp her. As another reads "Die Lorelei" a boatman sitting in a small tin tub is fishing, and gazing at the rocks, made of table, chair, and stool, and covered with a sheet, on which the maid sits combing her hair. A tragic ending ensues. Another reads Chamisso's "Tragische Geschichte" while a boy in pigtailed wig and kimono twists frantically from left to right, etc. Another reads "Der weisse Hirsch" by Uhland. Here each hunter may speak his own part, blow his horn, etc., as the white deer covered by a sheet dashes by. "Du bist wie eine Blume" and "Versuchung" might be treated in the same frivolous manner.

#### X. Living pictures.

A mythological story is told of a hero or heroine mentioned in the German grammars, or readers, and a tableau follows, as Barbarossa and his Dwarf, Thor and his Hammer, Siegfried and his Sword.

#### XI. A newspaper.

One person is appointed editor-in-chief, who appoints a sub-

editor for each department, with assistants, including thus the entire membership. The departments may include

News at large.

Local news.

Sporting news.

Personal items. (Being humorous reports of the doings of various members.)

Advertisements. (Mentioning the foibles of the various members.)

Editorials. (Fictitious announcements of changes in the school curriculum, etc.)

## XII. William Tell meeting.

1. A few remarks on the author, date, etc.
2. A description of the opening scene, with its storm as an introduction to
3. The playing of an overture by a victrola, or on the piano.
4. Recitation or singing of the songs in Act I, Scene I, or Act III, Scene I.
5. Melchthal's monologue on blindness, Act I, Scene IV.
6. The acting out of the beginning of Act III, Scene I.
7. The apple shooting scene, Act III, Scene III.

## XIII. Dialogues, etc.

Simple scenes and conversations may be adapted from "Vorwärts," "Im Vaterland" (both Allyn and Bacon) or based on the stories in "Lose Blätter" (Am. Book Co.). The Francis Parker School (Chicago) has prepared some dialogues, and others may be secured from the Geo. Brumder Company in Milwaukee, or from other German publishing houses. In Walter-Krause's "Beginners' German" (Scribner) are many good riddles.

## XIV. A Christmas program.

Each member has previously contributed ten cents toward the refreshments and furnished a toy wrapped and labeled. As examples of these labels I quote two composed by pupils this year. On a tin boat: "Hier ist das Deutschland. Fahre nach England und kämpfe fürs Vaterland." On a woolly dog: "Ich bin ein kleiner deutscher Hund, Und kann kein Englisch sprechen,

Doch leb' ich fröhlich und gesund, Wenn Sie mich nimmer necken." After the preliminary business, a Christmas Fairy, or "Sankt Nicklas" or "Knecht Ruprecht" distributes to each member a number.

Then a Christmas dialogue is given, or an adaptation from Bernhardt's Composition, Lesson 4 (Ginn), "Der Christbaum," when each tree states its claim to being pronounced the favorite. Each member with some symbol represents a tree, and appeals to the judge. *Die Eiche* speaks of the strength of its wood and shows its acorns as *Früchte*. *Der Kirschbaum* scorns the "Früchte für die Schweine" and shows her fruit, etc. Finally the Christmas tree's claims are admitted, and a screen is removed disclosing a lighted Christmas tree. The gifts are then distributed by number, the inscriptions are read, and while the horns are tooting and the drums beating, the refreshments of apples, candy, Christmas cakes, etc., are passed.<sup>1</sup>

Many of the following games are too common to need description, but I shall suggest how they may be played so that they will furnish the most profit and amusement.

1. *Proverbs*. Half of a German proverb is printed on one card, half on another. The cards are shuffled and dealt. (Not more than four or five to each person should be dealt, and not more than ten persons should play the game in one group. We have two sets of cards with different proverbs, and alternate the sets). Each person in turn draws from his neighbor. As soon as a complete proverb is held, it is read aloud and laid aside as a set. The person securing the most sets wins the game.

2. *Ich sehe etwas*. The club is divided into two groups by numbering *eins*, *zwei*; *eins*, *zwei*. All numbered *eins*, sit in a circle at one end of the room. All numbered *zwei* at the other end of the room. Each group sends one member out of the room. When the two agree upon some object in the room, each returns to the opposite group and announces, "Ich sehe etwas." Then in turn each member asks a question in the hope of guessing as quickly as possible the object. The one questioned can answer to these questions only *ja* or *nein*. The group which guesses the object first chooses a member from the other side, and much

<sup>1</sup>An excellent and simple play is "Das schönste Bild" from "Zum Weihnachtsfeste," gesammelt von J. Christlieb. (Brumder, Milwaukeee).



excitement and eagerness to be the first and enlarge one's group is developed. As the pupils become more skillful, this game can be played by announcing "Ich denke an etwas" which leads to a wider choice of objects, and more complicated questioning. This game is usually played with all of the group knowing the object except the one sent out, but if reversed and played as described above, the many instead of the one ask the German questions and derive the benefit of the language practice.

3. *Das Uhrspiel*. With the same general arrangement, a time of day is agreed upon by the two members who leave the room, and much practice in fluency and accuracy of idiom in expressions of time is gained by those eager to get the answer first. There is soon no beating around the bush. No. 1 asks: "Ist es vormittags?"—"Nein." No. 2: "Ist es nachmittags?"—"Nein." No. 3: "Ist es denn nach sechs Uhr?"—"Ja." No. 4: "Ist es zwischen sechs und neun?" usw.

4. *Kofferpacken*. The game outlined in the Thanksgiving program may be played, by saying "Ich packe meinen Koffer mit—". When this becomes too simple an adjective may be added to the object packed.

5. *The Circle Game*. By numbering *eins, zwei; eins, zwei*, the club is divided and two circles are formed, one within the other. The sponsor, perhaps, stands in the center and counts and the circles revolve while she counts. When she stops, they stop, and each No. 1 asks a question of the opposite No. 2, and receives an answer very quickly, because as the counting begins the circles must revolve again. However, at the next pause the No. 2 asks the question, and No. 1 answers. As some confusion usually occurs and both ask questions at once and try to answer at once, much merriment is aroused.

6. *Drei Fragen*. The questioner leaves the room, while the others choose some object. Upon her return she can ask just three questions of each one: Wie gebrauchen Sie es?

Wann (oder wo) gebrauchen Sie es?

Warum gebrauchen Sie es?

The person from whose answers the object is guessed becomes the next questioner.

7. *Spelling Game*. All sit in a circle. The first person names a letter of the alphabet; the next in turn names another letter,

which might go toward forming a word; and so on. If one cannot think of a letter he must pay a forfeit, or if he thinks the previous letter will not form a word he may challenge the giver, who must spell the word correctly or pay a forfeit. No forfeit is required for ending a word.

8. *Land—Luft—Wasser.* All sit in a circle. One member holds a knotted towel, which he throws at another member, calling at the same time "Land" or "Luft" or "Wasser." He then begins to count ten. Before "zehn" is uttered the player designated must have named a creature of the land, air, or water, depending upon which is called for. If he cannot name one, he becomes "it." While vocabularies are still limited, a list of animals which can be used is placed on the blackboard. This game can be varied by calling "Was bringt die Zeitung?" Then the reply must be a word ending in "ung;" or by calling "Wie ist der Knabe gekommen?" The answer to be an appropriate past participle, as *gelaufen—gesprungen*.

9. *In another circle game*, questions are asked, which must be answered in words of one syllable, or a forfeit is required.

10. *Die böse Sieben.* All count in turn, about a circle. The one whose turn it is to say a number containing 7 or a multiple of 7, must say instead *brrrr*—. A forfeit is the result if a mistake is made.

Games like "Authors" can be played, as *Tierquartett—Vogelquartett—Pflanzenquartett*. Lists suitable for these games are published in a most useful little pamphlet by Philip S. Allen, entitled "Hints on the Teaching of German Conversation" (Ginn).

At the last meeting of each semester the officers for the coming semester are elected. By printing in large letters in both English and German on sheets of stiff pasteboard, the expressions necessary in nominating officers, closing nominations, preparing the ballots, etc., and tacking these sheets up in the front of the room where all can see, the election of officers can be conducted in German. This form of meeting always arouses a great enthusiasm; in fact, so much so that we have sometimes held mock elections for parliamentary practice, in which election each member must take some part, nominate an officer, or make a motion; if so ridiculous a one results as that which proposed that the club "buy a cow," it often leads to lively discussions.

I have added here the very simple forms used by the president in conducting the meeting.

Hiemit eröffne ich die Versammlung.

Der Sekretär wird ersucht den Appell zu verlesen.

Beantworten Sie, bitte, mit—.

Der Sekretär (Schriftführer) wird ersucht, das Protokoll der letzten Versammlung (Sitzung) zu verlesen.

Wenn niemand etwas dagegen hat, ist es angenommen.

Ich ersuche den Vize-Präsidenten das nächste Programm zu verlesen.

Ich ersuche den Kritiker seine Kritik zu verlesen.

Ich nenne—— — zum Kritiker.

Gibt es anderes Geschäft?

Höre ich einen Vorschlag zu vertagen?

Ich schliesse die Sitzung.

CAROLINE M. YOUNG.

Madison High School, Madison, Wisconsin.



## THE DIRECT METHOD†

To some people a discussion of the direct method will seem on a par with trying to force a door that is already open. Others will say: "Still discussing the direct method! Naturally. It's a very easy method to discuss and a very hard method to practise." Still others will say: "Method?—Humbug."

But this is a matter I have always taken very much to heart, because as a university man I think it is my duty to know something about how to teach my subject and how others teach it. I have never felt that there was any ground for smug complacency with respect to the so-called "old method" of teaching modern languages. I have also been afraid of the direct method because it seemed extravagant. Further, I was never sure of what it meant precisely. Some time ago I sent a list of 16 questions to 140 members of the Modern Language Association, representing schools and colleges all over the country, hoping, not for a complete polling of all the vote, but for some indication of the general trend. I was not quite willing to trust the conclusions of the partisans of the direct method, and it looked as though its opponents were too discreetly silent, or at least too silent. I have made an attempt to indicate briefly what replies I received.

The first two questions sought for a definition of the term *direct method*.

Says Professor Skinner of Dartmouth College: "Strictly speaking, the method advocated by the *Société internationale phonétique*, printed on the cover of its organ, the *Maître Phonétique*.<sup>1</sup> Or the

†Paper read before the Romance Section of the Modern Language Association, Chicago, December 28, 1916.

<sup>1</sup>Also on pp. XI–XIV, Passy-Rambeau, *Créstemathie Française*, 2d. ed., Paris, 1901. Briefly, those principles are: 1) The essential thing to be studied first in a foreign language is not the more or less archaic language of literature, but the spoken language of every day. 2) The first concern of the teacher must be to make the SOUNDS of the foreign language familiar to his pupils. For this purpose he should use a phonetic transcription which should be used to the exclusion of the traditional orthography during the first part of the course. 3) In the second place, the teacher should teach the most common sentences and idiomatic turns of the foreign language. For this he should assign connected texts, dialogs, descriptions, narrations, as easy, as natural, and as interesting as possible. 4) Grammar is to be taught inductively as a generalization of phenomena observed in the course of the reading.—A more systematic study should be reserved for the end of the course. 5) As much as possible, he should associate the expressions of the foreign language directly to ideas

same system without the use of the phonetic transcription. NOTHING<sup>2</sup> else is the DIRECT METHOD with capital letters."

Professor Nitze of Chicago University says: "An *adaptation* [*italics my own*] to American needs of the German *Reform-Methode*<sup>3</sup> (See Viëtor, Quiehl, Walter, etc.) or the French *méthode directe* (Schweitzer, Hovelacque) \* \* \* though I cannot here fully qualify my view point."

Mr. Manley, Englewood High School, Chicago, parries with: "Which one! There are several."

Says a college professor: "'Natural Method', Meisterschaft, or Berlitz, for example."<sup>4</sup>

The following definitions are typical of what may be called the extreme vagaries of the direct method:

1) "Instruction exclusively in the vernacular [*sic*] [*i. e. foreign tongue*]: Induction by pictures, illustrations, actions and various expedients"—[such as singing, reciting in unison, use of gestures, etc.]

2) "A method of teaching a language by which that language is used by the students and teacher from the beginning. The conversational work *may* [*italics my own*] be supplemented by text book or note book."

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and other expressions of the same language and not to those of the mother tongue. Every time he can, he should replace translation by object lessons, lessons in pictures and explanations given in the foreign language. 6) When he later gives written exercises they should be reproductions of texts already read and explained in class; then summaries of narrations made aloud by himself to the class; then translation (written) and retranslation.

<sup>2</sup>Others say the "method advocated by Max Walter"—which is essentially the same as the *méthode directe*.

<sup>3</sup>The *Reform-Methode*, as set forth in the Prussian order of 1902, differs mainly from the *méthode directe*, as defined in the French decree of 1901, in allowing greater use of the vernacular and in forbidding grammars in the foreign tongue. Cf., e. g., Paul Roques, *Les langues vivantes dans les lycées allemands*, *Revue Universitaire*, May 15, 1914, and Chas. M. Purin, *The Direct Teaching of Modern Foreign Languages in American High Schools*, *The MODERN LANGUAGE JOURNAL*, Vol. I, No. 2, p. 47.

<sup>4</sup>Two other college professors say the direct method is identical with the natural method. Two others, that the direct method contrasts (if at all) with the old natural method in that it stresses reading instead of conversational ability. A high school teacher in Washington, D. C., tells us that the direct method "is the old natural method with the German appendages, such as phonetics, etc." For a statement of the distinction between these terms, cf., e. g., Chas. M. Purin, *op. cit.*, p. 46 and Krause, *The Direct Method in Modern Languages*, Scribners, 1916, p. 65.

Here is a definition which might be accepted: "Teaching a foreign language as far as possible after the manner in which a child would learn it in the foreign country." The only difficulty lies in the varying interpretations of the word *possible*.

Some advocates of the direct method say: "it teaches the language not merely about the language" . . . . "not the dead letter but the living word."

Of the 74 persons making replies only 8 say unqualifiedly that the direct method does mean the entire exclusion of the vernacular from the class-room.

Thus we see that there are variations and that the term *direct method* is still *occasionally* used to characterize any and all attempts, whether haphazard or systematic, to make any considerable use of the foreign tongue taught; that, strictly speaking, it means the French *méthode directe*; that prominent scholars and teachers use the term to designate an adaptation to American needs of the strict direct method.

The use of gestures and pictures, suiting the action to the word, singing, reciting in unison, the entire exclusion of the vernacular are not universally, nor even generally, insisted upon as indispensable.

But there is almost unanimity on the following six points: 1) good pronunciation (phonetics), 2) extensive oral work, 3) inductive teaching of grammar,<sup>5</sup> 4) real reading, not mere eye-reading, as the basis of the instruction, 5) translation is reduced to a minimum, 6) much use of "free composition."

Frankly, the variations in the conception of the direct method are not as prevalent as one might think from the wide range of definitions. It is my belief that the terms *direct method*, *a direct method*, whether with capital letters, or only initial capitals, with or without the article, are synonymous, or nearly so, and, in all probability, *the direct method*<sup>6</sup> will replace all other appellation

<sup>5</sup>Prof. W. R. Myers, German, University of Michigan, says: "The direct method as we are using it here is not an inductive *grammar* method taught in the foreign idiom, but primarily a language course, in which the students are taught to see and imitate the expression of certain ideas in the foreign idiom, with sufficient training and drill in the elements of grammar to strengthen their sense of certainty and security in using the language."

<sup>6</sup>"I prefer direct principle," says Professor Hoskins of Princeton. Professor Almstedt of Missouri is of the same opinion. Cf. Monatshefte für deutsche Sprache und Pädagogik, Jahrgang XVI, Heft, 3.



now applied to the progressive eclecticism of modern language teaching in this country. I am convinced that the term "oral and aural training" will disappear from the *patois* of methodology and will be preserved only by a few learned pundits.

III. What do you consider the strongest argument in favor of the direct method?

In brief they are:

1) "Its physiological and psychological orthodoxy": i. e., "We naturally learn languages through the ear."

2) The interest it arouses in the student because of his sense of achievement.

3) It is a practical method.

4) The direct method makes possible the real understanding of the foreign people and the real appreciation of the literature: "We cannot feel and enjoy what we are afraid to pronounce."

5) "This direct principle in teaching has been an established fact in Germany and France for over a decade and . . . in the opinion of educators in those countries it is far superior to the methods it supplanted."<sup>7</sup> In other words, those who are now using the direct method would not of their own volition go back to the old method.<sup>8</sup>

6) "It gives an impression of life and vitality and reality to the language being taught."

7) "It is the most expedient means of attaining: a) Good pronunciation (since it presupposes phonetic drill); b) Large active vocabulary through constant use of the more common words occurring in the reading lesson; c) Grammatical correctness which is difficult to gain by rules and written exercises.\*

<sup>7</sup>There are, of course, some dissenters in Europe.

<sup>8</sup>"Would any one approve of a test of the metric system, as compared with the English system of weights and measures, by . . . [one who] knew only the latter . . . [or by one who] had only a slight and recently acquired knowledge of the former." Cited from Prof. Raymond Weeks's reply to the Whipple Experiments on the N. E. A. Alphabet.

\*Opinion is not unanimous. There is a minority which will not grant any serious advantage in the direct method. For example, Prof. Thieme, Romance, Michigan, virtually says there is no argument in favor of it except for commercial purposes. Prof. Howard, German, Harvard, says: "I do not think there is any valid argument for the universal applicability of the direct method. Under special circumstances the method may, with proper modifications, be applicable." Prof. Fitz-Gerald, Romance, Illinois, replies: "Its rousing of the pupil's interest, by making him think he has learned something, of which he has only a smattering." Personally, however, I am inclined to give more

IV. What do you put as the chief objection to the direct method?

1) "There are *no* objections possible, if its principles are understood and applied correctly."

2) "Loss of time and haziness of understanding."

3) "It does not go beyond the range of concrete things."

4) "It is generally not continued long enough. Furthermore, it is often tried with classes which meet only three times a week. It is possible in a class which meets daily, but not in a three hours per class. For the American teacher it is difficult enough to express his thoughts in English, but when he struggles with the foreign idiom. \* !"

(Prof. Raymond Weeks, Columbia University.)

5) "The direct method is likely not to bring the students to reading for the sake of the content." (Prof. A. G. Canfield, University of Michigan.)

6) "It covers only a part of the field. \* \* \* So much time is given to a practical acquirement of the language as to sacrifice time, which otherwise might be devoted to getting a view of the literature." (Prof. James Geddes, Jr., of Boston University—who largely favors the direct method, however.)

These last two objections do not appear to me valid, for during the first two years, at least, the student is learning primarily the language.<sup>9</sup>

V. Do you favor the adoption of the direct method in college classes?

74 answers: No, 18; yes, 19; others say "partially," "somewhat," etc.

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credence to Dr. Wm. R. Price, State Inspector of Modern Languages, New York, when he says: "Properly used it [the direct method] is just as good as the old method—the grammar translation method—and it has some advantages the latter does not have. However, I should never be willing to be counted wholly and exclusively as a direct-methodologist."

<sup>9</sup>Prof. Holbrook, MODERN LANGUAGE JOURNAL, Oct., 1916, says: "The student should never be allowed to forget that what he is primarily attempting to learn is the French language. If the texts are well chosen, his appreciation of French literature (inseparable from the medium in which it is expressed) will develop almost unaided; but one cannot become a botanist or a gardener by merely loving flowers, and usually it is those persons who know most about them who love them best. Similarly, the beauty of a linguistic construction, its fitness, should be most apparent to him who understands it best. . . ."

## VI. In secondary schools?

Unqualified "yes," 27; unqualified "no," 10; others qualified their answers in various ways, e. g., "yes, presupposing a four year course and a thoroughly equipped teacher," "largely," "more so," etc. Prof. Carruth, Leland Stanford, and one or two others favor the direct method less in high schools than in colleges.

## VII. In both?

11 do not answer this question specifically. 43 answer in the affirmative; 20 of these, by an unqualified "yes."<sup>10</sup>

## VIII. If in one, why not in both?

1) "Students of college age must adopt short cuts. \* \* \* The unfortunates who begin in college cannot expect to do more than learn to read the language unless they major in the subject."

2) "I cannot favor it unreservedly, at present, for the following reasons: a) Our teachers are too largely incompetent and are likely to remain so until both standards and remuneration are advanced; b) We do not keep our students for a long enough period to enable them to achieve results [of permanent value.]"

3) Prof. A. R. Seymour, Romance, Illinois, says: "Either method exclusively is a handicap, and often a bore."

4) "Pupils of high school age cannot understand or appreciate any generalization (such as grammar is) as readily as older students."<sup>11</sup>

5) "If by direct method is meant a method that excludes the vernacular as much as possible, I favor its adoption anywhere and everywhere."

<sup>10</sup>Prof. Raymond Weeks, Columbia University, answers this question: "Only for beginners . . . presupposing a class that meets daily and a teacher that can speak readily," while Prof. Chas. C. Clarke, Sheffield Scientific School, says: "I do not like it in college classes except very rarely: never with beginners of French at age 17 or 18. In earlier years I believe it to be better but have no experience." This may be taken as indication of divergency of opinions, or it may indicate that I have not correctly interpreted the answers. Prof. Weeks uses only French in his advanced work. In fact, the department of Romance Languages at Columbia claims to make great use of the spoken language in the class room. However, I cannot say whether they could, or desire to be, called exponents of the direct method.

<sup>11</sup>Two or three men suggest that the place for reform is in the grades, where modern foreign languages really belong. But they admit that such a change would not perhaps be for the good of the majority.

Others are of the opinion that, while pupils of high school age are more alert and more capable of acquiring languages thru the ear, nothing will ever result until the colleges take up the matter seriously and furnish teachers trained both in the language and the method. They give as their reason that in educational matters the growth is from the top downward.



Summing up the replies to questions V, VI, VII, and VIII, we may conclude that, in general, the direct method is more favored for high schools than colleges because high school students are younger and more alert and less capable of generalization than college students. A considerable number of teachers favor the same method for beginning courses in both institutions.

IX. Are you opposed to the direct method in both?

Only 8 reply by an unqualified "yes."

X. Are you now using the direct method?

"No," 16. "Yes," 19. The other replies indicate an adaptation of various features. They range from "largely" to "trying to use it."

XI. Do you contemplate adopting the direct method?

33 answers. "No," 18. Three have it already. Nine have it already in part. The others use various qualifications.<sup>12</sup>

XII. What, in your opinion, is the principle aim, for the average student, of a course in a modern language?

Evidence from some quarters that there is no "average student" and from others, that he has no aim! Some typical answers:

1) "It is quite different in different localities."

2) "I don't care what the student's aim is. The teacher's aim ought to be to teach thoroughly as much as possible, under the given conditions, of the language. I believe that a knowledge of the spoken language is indispensable for a proper understanding of any text read and the spoken language can only be acquired by speaking, which, of course, is really a habit based on a certain knowledge."

3) "If the idea is to learn a language, then the aim must be accuracy both in reading and speaking or writing." (Prof. Schinz, Smith College.) " \* \* \* The *reading* is an attainable aim." (Prof. Wesselhoeft, University of Pennsylvania.)

A reading knowledge is the only aim admitted by all, but it is notable that some insist that an all-round command should be the

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<sup>12</sup>A few replies indicate that the direct method ought to be used almost exclusively for Spanish in this country. The reasons are: a) The phonetic system of Spanish is simpler than that of French and more easily acquired by English-speaking people; b) The commercial importance of Spanish at the present moment; c) Spanish literature is of less value to an English-speaking person than French literature.

aim rather than any one-sided or partial knowledge of the language. Twenty-five mention some power of understanding by the ear and some power of expression as either essential or desirable.

XIII. What method do you think most aids in the realization of this aim?

Grammar method, 9; direct method, 12; eclectic<sup>13</sup> or modified direct, 26.

Here are some of the answers:

1) "Any method based on sound pedagogical and psychological principles."

2) A teacher in an Eastern boys' school writes: "We chop it fine and ram it hard."

3) "Drill."

XIV. To what extent is your attitude toward the direct method influenced by America's geographical isolation?

The answers range from "90%" to "very little" and "not at all."

The tone of some of these answers is interesting:

1) "My pedagogy is built on my own observation of the process of learning language, is psychological, not political."

2) "In my opinion America's geographical isolation is not of a linguistic nature. There are more opportunities in America for speaking various languages than in any country in Europe. The advantages of doing it, financial, intellectual, social would soon become apparent."

3) "Considerably beyond doubt. Yet have always believed in the spoken language. The movement for better knowledge of foreign languages is bound to be accentuated, I think, and all methods which appear to promise better pronunciation and power of understanding by the ear are to prevail."

3) "All the more reason to use the direct method which is essentially cultural."

XV. Is there anything else you would like to say on the direct method?

"Not much," says one man; "Volumes, but *cui bono?*" says another.

Some replies may be worthy of note:

<sup>13</sup>One might object that the term "eclectic method" lacks definiteness, since some of the ardent supporters of the direct method, and rightly so it seems to me, call it essentially an eclectic method.

1) "In general I believe less in methods than I do in the necessity of teachers who have a strong personality and the power to present their subject clearly and forcibly and the ability to get work out of their students."

2) "Any good teacher of modern languages, has, long ago, adopted any of the features of the natural method that can aid in stimulating and interesting the student without adopting the 'method.'

3) " \* \* \* some use of the direct method puts life into the class room work no matter what the language."

4) "The worst enemy of this method is, and has been, the Berlitz school."

5) Finally we hear from the minority: "I think we are getting altogether too much of it."

XVI. Are you willing to be quoted as for or against the direct method?

I do not mention the names of those who are willing to be quoted *for or against* the method for fear of misrepresenting their modifications and view points. I quote Dr. Wm. R. Price as voicing my own views: "Teachers in school and college who make *no* use of the direct method ought to lose their jobs."

In conclusion: I have stressed the obvious in many cases, but I hope I have been fair. I do not pretend that the results of this small questionnaire absolutely prove anything. However, they possibly indicate something.

Undoubtedly there has been, and still is, much discussion of the direct method, although Mr. C. D. Frank, DeWitt Clinton High School, New York, says: "Not in the East. The Direct Method is *in* in the City of New York to stay." Prof. H. A. Almstedt of the University of Missouri says that "if our teachers were more sympathetic to language facts we would not have to discuss this question."

The word *method* is pretty generally irritating to college and university teachers. But some sort of term must be used. *The direct method* appears to be known in all quarters. It is still erroneously employed here and there as synonymous with *natural* method. Strictly it means the French *méthode directe*. I am convinced that the term is generally applied to a highly commendable eclecticism—indefinite though this term be.—Only 8 out of 74 say the direct



method means the entire exclusion of the vernacular from the class room.

To refuse to treat the direct method in a modified form as practicable and applicable to American conditions—only 8 say unqualifiedly that they are opposed to it anywhere and everywhere—is only comparable in absurdity to attempting to swallow whole a scheme of instruction devised primarily for much younger students who continue their language study much longer than ours do.

Almost all agree that in general the direct method is more suited to our high schools—assuming a minimum course of three years—than to our colleges because the high school students are younger. A large number favor the direct method procedure for college classes that meet daily.

There is almost unanimity on the following essential features of the direct method:

1) Good pronunciation (practical phonetics); 2) Real reading not mere eye-reading, forms the basis of instruction; 3) systematic oral work; 4) a modicum of grammar—preferably taught inductively; 5) A minimum of translation; 6) much use of “free” composition.

More translation and less oral work might be necessary with beginners in college, if we are to consider the mythical “average student” instead of the best student.

Opponents of the direct method say it lacks system and causes the student to tolerate, and even to love, inaccuracy. I do not believe these objections need necessarily be valid. There does not appear to be any real objection to the method. The only disagreement seems to be about its adaptability.

Regardless of terms and methods, and in spite of the utter lack of unity of aim in modern foreign language instruction, there is in all quarters, to say the least, a growing demand for more of the spoken language in the class room. I believe the direct method best meets that demand, because, from the outset, it emphasizes pronunciation and reading instead of grammar.

To me, it seems that the most important thing is an attitude of mind. Once we admit that the old method is essentially bad, the matter of adapting the salient features of the direct method to widely varying local conditions is comparatively easy.

The cohorts of the direct method are upon us. I know not all the alternatives. One may run; one may stand still and be run over. I, as you see, have joined the procession as a cymbal player though I make no claim to the distinction of being a "direct-methodist." However, if I had to choose, I should prefer to be known as an extreme partisan of the direct method rather than one of its "stand-pat" opponents.

MARK SKIDMORE.

University of Kansas.

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## REVIEWS

**Friedrich Gerstäcker, Der Wilddieb.** With Introduction, Notes, Exercises and Vocabulary by Walter R. Myers. Boston, D. C. Heath & Co., 1915. 12 mo., vi + 186 pp. (text, 100 pp.); 40 cents.

Gerstäcker is certainly 'keiner von den Grossen' in the history of German letters and his *Wilddieb* can hardly lay claim to genuine literary worth. None the less, as the editor points out, it offers "a narrative which is rapid and realistic, and which holds the interest from beginning to end," and hence possesses some distinct advantages as a text for the second or third year in secondary schools. The *Realien* are to be sure not quite those of modern Germany, and the language if "simple and direct," is also not infrequently archaistic, colloquial, and even slovenly.

The editor has cut down the original by approximately one-third. The plot of the story has not suffered through this pruning, as the work has been done with great care and very considerable skill. At times these alterations amount to an extra recasting of a paragraph of the original and the editor's statement that "the author's wording has been retained" is true only with this qualification. But if the pruning has not hurt the concatenation of the plot, it has here and there interfered with the natural sequence of thought and sentence transition. To illustrate from the opening paragraph, *tüchtig besucht* is not a strong enough expression to warrant the succeeding "Und doch war sie Krone . . .", which is however fully explained by the omitted intervening clause "und die Schenkmädchen hatten kaum Hände genug, die . . . Kunden zu bedienen." Similarly, the question "Eine bestimmte Person?" (p. 81, l. 6) finds its explanation in lines that have been eliminated. That the 'Schenkmädchen' were gotten rid of is doubtless a sign of the times, as is shown by the almost consistent dropping of references to 'Bier' and 'Wein'—a procedure that in a story dealing so largely with 'Förster' and 'Jäger' does after all to some extent destroy the milieu.

The book has been carefully printed and there is little to correct. On p. 4, l. 2, *so* should be spaced; it is accompanied by a gesture. In the same line the text of Gerstäcker, *Ausgewählte Werke* II, 2 (Jena, Costenoble) has *ich* instead of *und* and that seems the correct reading.—*ins* as a contraction for *in des* ('ins Teufels Küche', p. 43, l. 6) seems strange; rather *in 's Teufels*.—*alles mögliche* (p. 93, l. 24) requires a capital: *Mögliche*.—There are also slight errors in proof-reading on p. 8, l. 6 and p. 67, l. 9.

The Notes should have included some connected statement concerning the use of the pronouns *du*, *Ihr*, and *Sie*. The Note on p. 40, l. 25 does not suffice and besides comes too late.—The locution "als wofür Sie mich hielten" (p. 29, l. 27) requires comment (Curme, § 150, a), as does also the wholly abnormal "nach . . . der gehabten Jagd" (p. 55, l. 4).—*Hülle und Fülle* (p. 94, l. 18), is, of course, not an alliterative phrase and *Gerichtsaktuar* (p. 56, l. 11) has its main accent not on the last but on the second syllable.—*verfahren* on p. 33, l. 14, is not reflexive, as the Vocabulary has it.



The English Exercises are written in good, idiomatic English and will well serve their double purpose of widening and deepening the knowledge of German idiom and of furnishing a review of the chief topics of German Grammar. These Exercises are followed by a series of Fragen, "intended primarily as an aid in preparing the text for recitation." They cover approximately the first half of the story.

B. J. Vos.

Indiana University.

**Lecturas Fáciles Con Ejercicios**, by Lawrence A. Wilkins and Max A. Luria. Boston, Silver, Burdett & Company. 1916. 348 pp. \$1.00.

Among the many Spanish readers that are coming on the market in response to a sudden and growing demand, this one deserved at least a careful examination, in view of the attractive form that its publishers have given it, and the evident care expended in the collection of material included. The Spanish is idiomatic, not too easy, but above all not the translation from English so frequently found in text books written in this country. It is remarkably free from typographical errors.

It is undoubtedly true, as stated in the introduction, that teachers of elementary Spanish have been hampered by a lack of readers other than collections of the works of standard Spanish short-story writers, and novelists, works far too difficult to be appreciated by a high school beginner. Yet when a pupil has accomplished the *tour de force* of reading such a book, he has at least the satisfaction of feeling that he has conquered a new task and gained some little insight into the life of another race. This can scarcely be said of Part I—*Sección de Cuentos Europeos*—of the reader under discussion. The well known fable of the father, the son, and the donkey, or the familiar anecdote of the prince saved by a spider's web spun across the entrance to his cave of refuge, will scarcely hold the attention of the twentieth century youth or make him feel largely repaid for his struggles with a new language, unless it be in the satisfaction of meeting old friends in a new setting. Such stories can of course be arbitrarily located in a Spanish village without thereby gaining any Spanish atmosphere, but why the pied-piper of Hamelin, or King Alfred and the cakes? Surely it is not too much to hope that some day we shall have a reader that will combine simplicity of language and practicability of vocabulary with a subject matter really Spanish—and therefore interesting. The charming bits of Spanish life and scenery that so lavishly illustrate the *Lecturas fáciles* are crying for accompanying pages of description and comment that would give the reader a glimpse of Spain itself.

Part II—*Sección Panamericana*—contains much valuable material on the Latin American countries and may well fulfill the hope expressed in the introduction of increasing "the awakening realization among North Americans of the important place held by our sister republics of South America in the resources and commerce of the world." The language of these commercial and geographical articles is not easy, nor do they fall into the modern pedagogi-

cal error of "sugar-coated interest," but they will no doubt meet with a warm welcome in view of the tendency in most of our schools to teach Spanish with special reference to our relations with Latin America.

As for the exercises with which the book is so generously supplied, their value will depend upon the point of view of the individual teacher. To the one who is obliged to teach with inadequate preparation, they will be a real help. To the teacher with originality and ideas, they will seem unnecessary and useless, for the detailed directions will rarely meet the needs of a particular class or correlate with its other work. Many of them might well have been included in an introductory remark to teachers on the value of verb synopses, dramatization, retelling of stories, etc., thus avoiding the constant repetition of stereotyped directions. Many teachers will also object to the abundance of notes consisting of mere translation, placed at the foot of each page of reading matter. This makes life too easy for the lazy pupil and prevents his learning the proper use of a vocabulary. Could not the purpose of collecting idioms for drill have been better met by placing a list of them at the end of the lesson? As notes of an explanatory character have been avoided by the method, so fortunately gaining in favor, of including proper and geographical names in the vocabulary, while the grammatical notes are so relatively few and so simple as to be scarcely necessary for a class that presumably has done and is doing other work in grammar and composition, we should thus have a still more attractive page of pure reading matter.

No one book can hope to satisfy the varying demands of a thousand teachers yet this one with its abundance of material, its maps, its proverbs, its well chosen short poems for memorizing, will fill many needs.

MARION E. POTTER.

West Philadelphia High School, Philadelphia, Pa.

**Crandall, Ernest L.** *Das deutsche Heft*. New York, American Book Co., 1916. 87 pp. 35 cents.

When a new book is put into our hands, we generally ask ourselves two questions: Is this sort of a book worth while? and Has the author been successful in making it usable in the classroom? *Das deutsche Heft*, an exercise book prepared by the German faculty of the Washington Irving High School in New York City, is very much worth while and can be used very successfully, as trial in our classes has shown. The exercises in the book are, 1, excellent reviews of the classification of nouns into groups which appeal to the child and lead him to do the grouping without the aid of the teacher or text-book; 2, a drill in the uses of the adjective; 3, examples illustrating the common forms of strong and weak verbs, which the pupil follows by writing pages of original sentences. There is in the back of the book a helpful list of about 70 nouns, 40 verbs and 30 adverbs and adjectives. The pupil has here on one page a splendid vocabulary that can be used to form all sorts of sentences. A class never loses interest in working out the exercises.

It is a pity that, in a splendid book of this kind, we find on the third page under *Grammatische Ausdrücke* errors in the use of the articles (e.g., *das*

*Singular, das Plural*). Then, on p. 10, in the classification of mixed nouns, a misstatement under *Sachliche*. In a book arranged as this is, such errors seem almost inexcusable. Why the nouns should be called *Onkel-Wörter*, *Vater-Wörter*, *Knabe-Wörter* and so on, when the characteristics of each group are definitely printed at the head of each column, is not quite clear. But the book has many good points. Especially are the exercises under adjectives excellent. It may be recommended for the second year in the Junior High School. Not many teachers of Senior High School classes will be likely to find time for it as regular work, although it might well be used as a home study project to supplement other assignments.

FRANCES K. BURR.

Wisconsin High School, University of Wisconsin.

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## NOTES AND NEWS

In accordance with Resolution four adopted by the New York State Modern Language Association at the annual meeting, the President, Dr. Jonas, has appointed Professor H. C. Davidsen of Cornell University (Chairman) and Miss Frances Paget of Morris High School, New York, on the Committee on High School Texts. The Representative of the Middle States and Maryland Associations are Professor Claudine Gray, Hunter College, and Professor Julius Sachs, Teachers College, Columbia University.

The following Committee on Aim and Scope of Realien has also been named by the President: Professor Lilian L. Stroebe, Vassar College, Chairman; Professor Anna Woods Ballard, Teachers College, Columbia University; Felix A. Casassa, Hutchinson-Central High School, Buffalo; Dr. Charles H. Holzwarth, West High School, Rochester; Miss Caroline Kreykenbohm, High School, Mount Vernon.

A recent meeting of The Association of Teachers of Spanish held at the Hispanic Society of America Building, New York, was addressed by Dr. Peter H. Goldsmith, Director of the Pan-American Division of the American Association for International Conciliation. Dr. Goldsmith spoke in Spanish upon his recent trip through South American countries, the chief purpose of which was the presentation to the Museo Social Argentino of a library of ten thousand North American books, the gift of the Carnegie Endowment. The meeting was also addressed by Señor Riano, the Spanish Ambassador, who attended as a guest of Mr. Archer M. Huntington, founder of the Hispanic Society of America.

At the business session which followed, reports were read from committees showing that the efforts being made by the Association for the advancement of the study of Spanish in the New York City schools were already bearing fruit and that Spanish would soon be placed on a par with French and German in all the city schools. The society also hopes to induce universities and colleges to establish courses for the training of teachers of Spanish.

The Association was formed at a meeting on October 21st, 1916, at which the following officers were elected: President, Lawrence A. Wilkins, DeWitt Clinton High School, New York City; vice-

president, Alfred Coester, Commercial High School, Brooklyn; secretary-treasurer, Herlinda G. Smithers, Bay Ridge High School, Brooklyn; corresponding secretary, Max A. Luria, DeWitt Clinton High School. Meetings are held every two months and all teachers of Spanish are eligible for membership. Dues are one dollar a year. It is hoped that in the course of time this Association may become a national organization.

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## REASONS FOR THE STUDY OF FOREIGN LANGUAGES

1. The study of languages, of the vernacular and of foreign languages, has always held a prominent place in all modern schemes of higher education in this country no less than abroad. The burden of proof rests on those who hold that we can safely introduce a sweeping change.

2. Representing one of the oldest and best established branches of high school and college work, foreign language study has developed, in regard to text books, methods of instruction and training of teachers well tested pedagogical standards.

3. By processes of intensive attention to limited and definite amounts of linguistic material and of comparison with the mother tongue, the student develops accuracy, precision and discrimination in regard to matters of language. This develops good habits of thought and expression and thus improves the use of the mother tongue and the all-important language sense generally.

4. Similar improvement will be gained in regard to clear enunciation and correct sound differentiation, badly needed by most American students.

5. The universal and standing complaint of English teachers is that students of English alone are more deficient than others in the power both of understanding and of expressing themselves in their own tongue.

6. Work in foreign language affords the cumulative benefits of continued study in one subject, superior as a discipline to the more fragmentary value of single year courses or perhaps even semester courses.

7. Foreign languages can be well and thoroughly taught without expensive equipment of space and apparatus, an important

item in schools of limited means. Both in high school and in the university, statistics show foreign language to be practically the least expensive of the fundamental subjects.

8. Foreign language study combines, in a peculiar manner, all of the three principal elements of education: the disciplinary, the cultural (appeal to the imagination, sympathy, aesthetic sense, ethical conceptions) and the practical. English would have to be combined with mathematics to make a school subject embodying the best training inherent in foreign languages.

9. The practical value of a useful reading and speaking knowledge of a foreign language is, of course, slight in a two year course in high school. But a solid foundation can be laid even in such a course, and in a three or four year course, with good teaching, substantial gains should and can be made in this direction.

10. An adequate knowledge of things foreign cannot be gained through English translations. Furthermore, a large amount of weighty information is often found in books and periodicals which are rarely, if ever translated.

11. An at least elementary reading knowledge of French and German is of great value to every educated person and in fact indispensable in many lines of advanced work. It would be quite unsafe to leave the acquisition of such knowledge until a time when the power of acquiring a foreign language has decreased and the immediate vocational interests begin to predominate.

12. It is true, no student can foretell exactly when foreign language might be most indispensable to him in later life. But the foreign languages usually studied have so much in common in pronunciation, vocabulary and structure that the student having learned to master one of them has laid the foundation for the easy acquisition of any other which he may need in later life for purposes of scholarship, business, travel or pleasure.

13. Foreign language makes for culture and enlightenment by bringing its students into direct contact with the words and thoughts of men of other countries and times. It thus develops sympathy and understanding for the more fundamental aspects of the life and character of foreign peoples. This is especially necessary and valuable in our country in view of our composite population and our national tendency to underrate foreign achievement.



14. The United States is entering more and more fully every year into the most manifold international relations with the rest of the world. We shall be unable effectively to meet all the opportunities and obligations involved in such a position unless our educated leaders possess the ability to judge correctly of the work and endeavors of the leading nations of the world. The need of a knowledge of modern foreign languages will grow rapidly from this point of view unless we are willing to be at a great disadvantage as compared with the most progressive nations with whom we compete in all spheres of activity.

15. In the broadest sense, foreign language study confers a certain citizenship with the world. It makes the individual a conscious part of the great human unity and hereby becomes a potent force for cosmopolitanism and the peace and progress of the world. —*Bulletin of the Wisconsin Association of Modern Foreign Language Teachers*, No. 4, January, 1917.



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Summer Session of 1917

### FRENCH

### GERMAN

### SPANISH

**The German School** will be under the direction of Prof. L. L. Stroebe, Ph.D. (Heidelberg), of Vassar College, with Co-Directors and a full staff of native German teachers. A new building provides unsurpassed accommodations for this school. The number of students is limited; one instructor is provided for every six or seven students; thorough courses in phonetics and methods are offered, with a demonstration class of children. The school continues from July 7 to August 17, 1917.

**The French School** will be conducted by Prof. H. P. Williamson de Visme, formerly of the University of Chicago, now director of the Ecole du Château de Soisy, France, with his Co-Director, Paul-Louis Jeanrenaud, assisted by a corps of native French teachers. Pearson's Hall will be the home of the school, with separate tables for members of the school in the great dining hall. French is continually the language of the school. The number of students is limited. From June 30 until August 10, 1917.

**The Spanish School** will be under the direction of Señor Julián Moreno-Lacalle, formerly of the translating staff of the Pan American Union, Washington, D. C., now of the Department of Modern Languages, United States Naval Academy, Annapolis, Md. The courses are intended for teachers and students of Spanish and for others who wish better acquaintance with Latin-American commerce, industries and geography. Battell Cottage will be reserved for the use of the Spanish School. From June 30 until August 10, 1917.

For further information regarding the Modern Language Schools, or other activities of the Summer Session of 1917, address

Prof. Raymond McFarland, Director,  
MIDDLEBURY COLLEGE Middlebury, Vermont

# THE Modern Language Journal

Volume I

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No. 7

## IN DEFENSE OF TRANSLATION

Nothing succeeds like success, and the direct method, which not so long ago was still clamoring for a place in the sun, is now rapidly getting to the point where it will decide who else is to be in the sun, if anyone. This success has been remarkable and surely bears eloquent witness to the soundness of the principle which underlies the attempted reform of our modern language teaching.

There is, however, an element of danger in so rapid an advance. Our direct-method enthusiasts must naturally feel that they have received a popular mandate to pursue their reform to its fullest consummation; and they would be more than human if, in the flush of victory, they were not tempted to take every advantage which their present favorable position affords. But power involves responsibility; and moreover, an excessive use of such power would undoubtedly in the end prove detrimental to the best interests of the direct method itself. We should be too conscious of the diversity of human nature to wish to put all teaching into any uniform; and it cannot be too strongly insisted upon that the character and peculiar aptitudes of the individual teacher must be the principal determining factor in any choice of teaching methods.

Speaking in a strictly practical sense, it may be said that if we express the amounts of time devoted respectively to oral work and translation by a ratio as  $\frac{x}{y}$ , then we approach the ideal, of pure, direct method as  $y$  approaches zero. Thus for many a teacher the problem of the direct method means in practice the problem of translation. It is then significant that so far most formulations of the fundamentals of the direct method have called for a reduction of translation, but not its total abolition, thus not only admitting a certain survival value in the exercise, but also allowing the teacher some latitude of choice.



Nevertheless, it appears that the very idea of the direct method is hostile to the survival of translation, and there can be no doubt that we shall soon hear many voices calling not merely, as now, for "reduction of translation to a minimum," but for the total abandonment of every form of translation in the class-room. I am frank to say that such abandonment seems to me not only impossible—I use the term advisedly—but undesirable; and I wish to point out, as concisely as may be, some merits of translation not shared by any other pedagogical device, or at least not in any comparable measure.

In the first place, translation is our supreme *disciplinary* exercise. It is both exact and exacting, and one might call it the mathematics of language study. Without pushing the figure too hard, one might say that the task of translating any given bit of writing represents a problem to which there is but one perfect—or at any rate, ideal—solution. It must be obvious that there can be no more salutary disciplinary exercise than the requirement to find the solution: for the difficulty of the task naturally stimulates the ambitious student and the sluggard alike, though not for the same reason.

I have been conducting a class of beginners this year, with whom I do a good deal of oral work. They write German answers to German questions very well, some of them faultlessly, but I can count on the fingers of one hand those who make anything like perfect records in translating English sentences into German. The comment of the "reformers" is: you see, your translation is unnatural, or your students would not have so much difficulty with it. To this I would reply: it has always been borne in upon me that the learning of a foreign tongue, especially German, is an arduous affair, and I distrust *a priori* the discipline of any task which half of an average class can do without considerable error.

In the second place, translation is our supreme *cultural* or *aesthetic* exercise. If by our education we aim at something more than the storing of the mind with useful knowledge; if we also desire to develop the highest mental powers and capabilities of our students; then surely translation may claim an honorable place in our curriculum. For it demands, even from the very first, much more than the mere mechanical assembling of memory-data which bulks so large in our elementary teaching: it requires

judgment, taste, and skill, rapidity of thought, and the most intense concentration of the attention. Indeed, I know few tasks that demand more sheer brains of the student than, for example, the rapid, idiomatic, oral translation of a typical passage from Wilhelm Tell. The student who does it at all has acquired something that he can never wholly lose again; the student who does it well has begun to achieve the aesthetic sense.

Third, translation is almost the only *literary* exercise open to an elementary class. I hear someone say: our business is to teach the languages, not to do literary exercises. But surely we do not wish to restrict ourselves more than is needful; or, to put it another way, should we reject anything that makes our work richer and fuller? After all, if we learn languages, it is not merely because they are useful things to know, and may perhaps increase our earning power, but largely because they open the way to great literatures, in which men of other nations have given expression to great thoughts and high aspirations that have moulded the plastic intellects of the world. It has been suggested that the ultimate reason for the failure of the so-called universal languages, such as Volapük and Esperanto, is that there is no pure literature to which they give access. If then we do not wish to slight the literary aspects of our reading, translation should not be lightly banished from the class-room. To mention only one aspect of the matter, a highly important characteristic of literature is the quality called style; how can we better lead the student to an appreciation of such values in a foreign language than in connection with his efforts to translate? The same applies to poetry. We have not infrequently been invited to shudder at the horror of translating a lyric poem in class: yet it is my firm conviction that nothing will so impress its beauty on a pupil's not very observant mind as his own desperate attempts to preserve its elusive quality in an English rendering. On the other hand, is it well to treat all our reading—Immensee, Hermann und Dorothea, Wilhelm Tell—simply as a *story*, a plot, a series of incidents to be reproduced in the student's halting German? Surely Storm and Goethe and Schiller have deserved something better even of the teacher in the high school.

Fourth, translation is the principal contribution we can make to the student's knowledge and command of English. I hear the

same voice say: we are teaching German, let the English teacher look to his own. Yet not so readily may we shake off the responsibilities that unalterable conditions lay upon us. More and more, as we can daily see, the ancient languages are slipping, slipping from the high school curriculum. Whether we desire it or not, some of the cultural burdens which they have borne through many centuries are bound to fall on us, teachers of modern languages; and if we are really humanists at heart, if we are concerned lest the cultural values which language study represents shall be lost to a world drenched in practicality and materialism, shall we not gladly take up the loads that our colleagues were proud to shoulder? The Latin teacher has had to teach English grammar; now we find that we must do it. Must, I say: for we cannot teach German with any effectiveness to a generation that is innocent of the distinction between a participle and an infinitive, a prefix and a preposition, a pronoun and an adjective. It is in translation that such confusion of mind is most promptly and glaringly displayed, and can most readily be corrected; indeed, I would go so far as to say that really good translation is not possible to him who is astray on his grammar. And if in teaching German grammar we inevitably strengthen the student's grasp on his mother tongue, still more, in translating, do we strengthen his English vocabulary. Not only do we force him to make his own many words which would otherwise be remote from his immediate needs, numbers of which will remain to enrich his passive vocabulary, at least; but we help him to clarify his verbal knowledge in both languages. As I said before, translation is exacting and exact: looseness or haziness of thought, in either German or English, will show almost immediately in carefully conducted translation work, and can then be effectively and promptly controlled.

Fifth, translation is the quickest, and frequently the only way of determining the accuracy of a student's preparation. Ardent other-methodists have often disputed this, but it seems to me really beyond dispute. Some of my readers may recall the predicament in which Mark Twain once found himself, when called upon to deliver a fourth of July oration on German: "Sie müssen so freundlich sein, und verzeih mich die interlarding von ein oder zwei Englischer Worte, hië und da, denn ich finde, dass die deutsche



is not a very copious language, and so when you've really got anything to say, you've got to draw on a language that can stand the strain." Now, the American student, in attacking a foreign text, is in much the same situation. If you want to find out what he really knows about a given passage, you must get him to tell you in a language which, for him, can stand the strain. Let me enforce this principle by a kind of *reductio ad absurdum*.

It has been my privilege in the last few years to examine a considerable number of translations from the German. There can be no question, I should say, that almost any of the translators could have passed a perfect oral examination on the work translated: the resources of the question-method could have been exhausted without catching them in error. But a careful comparison of their translations with the original showed beyond the possibility of a doubt that they had actually misunderstood their author, for the English which they used to render him did not mean what he had said. What is true of the professional translator is true in a proportional degree of the student; and one class of students is particularly apt to escape our vigilance if we do nothing but oral work and free composition.

This brings me to my sixth point: the almost inestimable value of translation in dealing with the very difficult problem of the German-American. I think most experienced teachers will agree that it is comparatively easy to teach a youth who knows nothing but is eager to learn; but that there are few tasks more trying than that of attempting to teach a boy who balks because he thinks he knows more than the teacher, but who is really grossly ignorant, or, worse yet, knows a lot that isn't so. Teachers in the Middle West are constantly struggling with German-born pupils of this type. They pronounce easily and well, they have gained at home a certain natural feeling for German sentence order, grammatical gender, and, in rare cases, even for cases and forms; hence oral work is child's play to them. Yet their actual knowledge is often of the most superficial. As one of them once naively said to me, when graded severely for inaccurate translation: "Well, I have a kind of vague idea what it means."

For such pupils there is no more useful or salutary exercise than translation. For one thing, if the teacher is really competent—which is my constant assumption—it offers incomparable oppor-

tunities for showing the pupil at the very outset just how limited and imperfect his knowledge really is. The chastening effect of strictly conducted translation on the cocksure boy whose grandmother came over in the 50's, and who has "a kind of a vague idea what it means," is a perfect godsend to the American-born teacher. But more than that: the systematic, orderly, definite nature of the translation exercise affords the very best opportunity of really teaching the German-American, who finds it difficult to ascertain just how much he does not know; for the necessity of exact thinking which it imposes upon him very soon forms a foundation of assured and definite knowledge upon which a handsome superstructure can be securely erected.

Seventh and last, I address myself to a practical aspect of the question—with some reluctance, for the emphasis on utilitarian considerations in language study too easily obscures the really fundamental aims of our work. But I suppose it is both legitimate and effective to turn an enemy's guns upon himself, and so I make bold to say that from a practical point of view translation need not yield to any other part of our class-room work. Much has been said about the beauty and value of thinking in the foreign language, and for the foreigner who wishes to feel at home in Germany or France, there can be no question that this facility will become a necessity. But I submit that the student of a foreign tongue who expects to spend his days in this country is in a totally different situation. His whole surroundings are English, the majority of his associates speak English, his whole daily life, one might say, is couched in English. So long as he thinks his own original thoughts, he may indeed think in German or French; but many of his thoughts come from the world around him. It must be perfectly evident that those of us who, not native to the foreign tongue, try to use it in our every-day speech, are constantly being forced to find German equivalents for English ideas—and many a knotty problem we encounter in so doing. The translating instinct sets in very early. I am acquainted with a little boy who speaks Dutch with his father, English with his mother. One day his father cut the bread in a different way and called the boy's attention to it, using the word *manier*, which when rapidly pronounced sounds quite like *mynheer*. Turning to his mother, the boy said, "See the new mister daddy has of cutting the bread."

No one had taught the child to translate: it was forced on him by the situation. I contend that drill in translation is surely a thoroughly practical exercise for the American high school or college boy.

It is remote from my purpose, and would unduly expand this article, to discuss the methods of handling translation in the class-room. I cannot refrain, however, from protesting against the assumption that teaching by translation is the refuge of the incompetent—it is as true as the insinuation that many a person sits in a professor's chair because he could earn his salt nowhere else. I do not call it teaching to hold a book and listen to a class recite. I admit that there is a very deplorable amount of bad teaching by the translation method, but if there is relatively more good direct-method teaching—which I will concede—it may be in part due to the fact that such teachers have generally had special training for their work, whereas many of the conservatives had only the training that the actual discipline of the class-room brings with it.

Let me say in conclusion, to prevent any possible misunderstanding, that I am not attacking the so-called direct method, whose value I concede, but merely attempting to show the merits of translation as a pedagogical device, which I find either minimized or denied outright. I am concerned lest the value of translation, the most important aspects of which I have attempted to outline, should be lost sight of in the enthusiasm for the newer teaching methods. In view of the considerations above advanced, I think it is not too much to say that translation is a type of exercise which we can ill afford to banish from the class-room.

BAYARD QUINCY MORGAN.

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## ORIGINAL DRAMATIZATION IN MODERN LANGUAGES

In the past few years there has been a great deal of discussion among teachers of modern languages about the introduction of dramatics in the class-room. More and more it has become evident that the use of the spoken word in dialogue form can be made to serve a variety of interest and utilize many of the most important essentials of the students' linguistic equipment.

However, by dramatization in class is usually meant the learning by heart of certain special roles in dialogue form taken from comedies read in class. This work, although a great stimulus to the active representation of the action, is necessarily a mechanical means, since it requires parrot-like memorization of a prescribed text, with so little variation that it becomes monotonous towards the end through its continued repetition, and is generally quickly forgotten as soon as the recitation is over. This criticism is applicable to all sorts of memorization of poems or other matter.

During this past semester, it has been my happy experience in a second-term class to have hit upon a scheme of dramatization that overcomes this latter defect and incorporates all the benefits of dramatization. The results were as amazing as they were instructive. For the benefit of those who are interested in this phase of language instruction, it will give me great pleasure to explain the procedure in all its details.

A simple text is taken up in class, such as for example, the stories in Bierman & Frank's *Conversational Reader*, Allyn & Bacon, 1916, and thoroughly prepared, so that its vocabulary is well known to the student. Preferably, it must be a story that lends itself to easy and facile dialogue with an interesting or humorous plot that will appeal to the student. However, even a sedate poem like "La Cigale et la Fourmi" can be utilized to great advantage. After being thoroughly acquainted with the text, the students are asked to write out their own dramatization of the plot involved, making up their own dialogue with full freedom to amplify or change the plot, or even to combine with other stories previously read. The students must choose their own partners in their little playlet, deciding amongst themselves what part they will portray. They are asked to have their parts ready on a certain

day when each pair of students is given a chance to enact their little scene in class. The parts in general are remarkably well learned and there is a spontaneity and fluency in the work seldom seen in class. The students enter into the spirit and life of their playlet in wonderful fashion. On the whole very few corrections are necessary, and these are given *viva voce* as they go along in their dramatization. They are told, however, to observe these corrections in their text the next time they are called upon. Finally, they hand in a corrected written brief of their individual parts.

I transcribe, herewith, a few short extracts from some of the dramatizations,—which are absolutely original and written at the students' own initiative without any help or correction. They are based on three stories that have been taken from the Bierman & Frank *Conversational Reader*, one being "La Cigale et la Fourmi" and the other two, stories in La Fontaine's life.

#### LA FONTAINE ET LE VOLEUR

(Adapted from the story by Milton Breslauer, 14 years, and  
Matthew Walker, 13 years)

#### Dramatis Personae

La Fontaine, a great French writer.

Arsène Lupin, a famous thief.

Scène: La chambre à coucher de M. La Fontaine.

La Fontaine, assis sur son lit, et il s'écrie haut—Ah. j'ai une bonne idée, un poème d'une cigale et d'une fourmi. (Il écrit lentement et il lit ce qu'il écrit:

La Cigale, ayant chanté

Tout l'été

Se trouva fort dépourvu

Quand la bise fut venue. . . .

(Entre le voleur dans la rue devant la maison.)

Voleur:—Ah, voilà la maison de M. La Fontaine, un poète fou et paresseux. J'irai le dépouiller de son argent. (Il entend)

La Fontaine: Pas un seul petit morceau de mouche ou de. . .

Voleur: C'est terrible, par exemple! (Il frappe à la porte)

La Fontaine: Ah, je voudrais bien qu'on ne me dérange pas.

(A haute voix)

Qui est là?

Etc., etc.,

Another extract:

Je m'appelle Citrino et je prendrai le rôle de La Fontaine et mon ami prendra le rôle de son domestique et puis du voleur.

(La Fontaine est assis à sa table et il écrit un poème.)

Entre le domestique.

Domestique: Monsieur, que voulez-vous pour votre déjeuner?

Fontaine: Donnez-moi une pomme cuite aujourd'hui; je n'ai pas grand' faim.

D. Oui, monsieur.

F. Maintenant je continuerai mon poème: (il écrit)

D. Voilà votre pomme cuite, monsieur.

F. Laissez-la sur la table. Ne me dérangez plus. Si l'on me cherche, dites que je suis allé à Paris.

D. Oui, monsieur. Bonjour.

Voleur. (dehors) Ce monde est très triste. Je n'ai rien pour manger. Que ferai-je? (il aperçoit l'adresse de La Fontaine) Morbleu, numéro 23 rue Blanche. C'est chez La Fontaine le célèbre poète. Il est très riche. J'irai chez lui.

F. (Ecrivain) Maître corbeau, sur un arbre perché

Tenait dans sa bouche. . . non . . . bec (frappe, frappe)  
Morbleu, tout le monde me dérange aujourd'hui. Je n'ouvrira pas la porte. (frappe, frappe) Ventrebleu, je dois ouvrir. Qui est-ce?

Voleur. Je m'appelle le Président de la République Française.  
Je suis Monsieur Poincaré.

Etc., etc., etc.

The results of this kind of *original* dramatization have been so novel and remarkable, that I wish to point out some of the most evident benefits derived. There is an intense utilization of the material based on lessons previously studied and incorporated in concrete form, in terms of the students' own vocabulary. The latter becomes part of the students' own linguistic equipment. The expressions are re-directed in terms of the students' own activities and personalities. There is a natural transposition of tenses and word-forms to agree with the students' compositions.



This gathering of material from many lessons tends to the practical use of new forms.

The intellectual and pedagogic stimuli are even more far-reaching. Nothing that I can imagine stirs up a finer and more sustained kind of interest, because that interest is spontaneous and absolutely voluntary. The students sit with open-mouthed wonder and listen with the closest kind of attention to the performance, and this interest is extended beyond the limit of that day's lesson. Both before and after school there is a profound activity on the part of the student in constant asking of questions, in building up their little plot, and in their own private rehearsals among themselves, so that when the final performance takes place, it shall be as perfect as possible. The humor of the situation infuses in the students a thorough enjoyment of the work,—which is the best basis for close attention. It is unasked, but freely given.

The personal initiative infused in the student, even in the most slothful, the desire to improvise something novel, the shame of failure before their youthful audience, forces them to apply themselves diligently and carefully to their tasks. The pride of accomplishment swells their young bosoms with joy and pleasure, and prompts them to utilize their ingenuity to the fullest extent. The acquisition of power, and more than that, its application, makes them self-confident and energetic.

It is a most admirable means of aiding in the memorization of important idioms and expressions with the added advantage that the vocabulary thus learned becomes a permanent possession of the student. Probably the most interesting feature of this work is the diligence with which students search through the book and turn to new lessons or those previously had, for new expressions or sayings. Thus colloquial and everyday expressions, like "*Ça va bien?*" "*Comment vous portez vous?*" "*Il fait beau temps,*" etc., are learned without effort and used spontaneously.

The constant need of modifying their expressions to suit their own language brings out the finest practice in transposition, tense forms, and syntax. The unconscious use of the subjunctive after such expressions as, "*je veux*" and "*il faut*" is of constant occurrence. The aid to pronunciation, the carefulness of diction and of enunciation cannot be too greatly emphasized, because in

no part of the language work has the student such an opportunity of monopolizing the spoken word. It is a most admirable means for original conversation. The give-and-take dialogues with their quick and vivacious questions and answers are replete with idiomatic expressions, forming the best basis for inculcating in the student fluency and rapidity in the foreign language.

Finally, it is a most pleasant change from the ordinary classroom drudgery and the dry-as-dust grammatical drill so common in many class-rooms. The task of correcting this work, both oral and written, is as pleasurable to the teacher as it is beneficial to the student.

HENRY BIERMAN.

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## WRITTEN HOME WORK IN FIRST YEAR GERMAN

Little by little modern language teachers are getting away from the idea that home written work is for the purpose of learning a new vocabulary or new grammatical principles. To be sure, the digging out of new principles and the looking up of new words is an excellent mental discipline, and if discipline is the sole end of modern language teaching, then by all means we should pursue this method of giving the pupil such a home task that, by dint of two or three hours "plugging" and by using all the mother-wit which nature has bestowed upon him, he can produce an exercise half-perfect. Under this method, the perfection of the product is not the end in view, it is a question of how much work he puts upon it. The student was laboring (literally) under this impression who came to me and complained that, although she put two to three hours on her preparation (whereas her classmates put one), nevertheless she got the lowest grade in the class. We are beginning to realize that the final test is whether the pupil knows thoroughly as much as can be expected, and not how much work he puts upon it. If he has attained this end, then the mental discipline, character building, and the development of patience and ingenuity will have come of themselves.

It is one of the truest of truisms that it is much easier work for the teacher to put the right idea, word, or grammatical principle into the student's head than to take a wrong one out and replace it by the right one. I often wonder if other German teachers have found that it is in general more difficult to teach German grammar to a student of German-American parentage than one to of Anglo-Saxon, due, no doubt, to the fact that there are so many wrong ideas to be removed. However, this will also be true of the Anglo-Saxon student, if we let him study out these principles for himself. He will in a majority of cases get the wrong idea, and then the teacher will have a double task, that of getting the wrong idea out and that of putting the right one in. Therefore, every bit of written work assigned for homework should be very carefully and minutely gone over in class the day before. Thus the written work becomes an excellent means for reinforcing and impressing what has been learned in class, and makes for thoroughness.



What should be the character of the homework? We often err in giving infrequent and difficult exercises, rather than simple and often very similar or even the same exercises frequently, for one thing learned thoroughly is better than a half dozen learned half-way. Such exercises as filling in blank spaces for endings, etc., are excellent exercises for home written work, in spite of the objection urged against them that a majority of the work is mere copying, for this mere copying is one of the things which impresses the feeling for proper order, tense and person forms, in other words "Sprachgefühl" upon the student's mind. Certainly the pedagogical logic, or the logical pedagogy of having students change whole sentences from one tense to the other or from singular to plural and vice versa cannot be denied, for it exercises in a practical way the fact that we speak in sentences and not in paradigms.

So much has been said by the advocates of the direct method against the use of English-German sentences that it is with fear and trepidation that I advocate this form of written work, and still maintain that I use the direct method. The objections generally urged against the use of English-German sentences are that they are disconnected, are also often impractical and silly, being sentences that none would ever have need to use, and violate flagrantly the wish of some direct "methodists" of keeping English as far away from the class-room as possible. These objections are all quite valid, with the exception that some of our more recent grammars are inventing sentences which deal with practical everyday matters, are simple, are centered around similar topics, and deal with only one, or at most two new grammatical principles. If we admit the validity of the objections against the English to German sentences, then the question is, do the advantages of their use outweigh the disadvantages? My experience seems to prove to me that they do.

What are the advantages of using English to German sentences in the first year? It coincides with the psychological principle of leading from the known to the unknown. Our grammars all begin with very simple sentences, all of which may be translated literally from one language to the other. This affords us an opportunity of using the similarity between the two languages, the cognates, etc. We can use the law of association of ideas

to the fullest degree, attaching the new words learned in class to the English cognates. As the work progresses we get farther away from the literal translation into the idiomatic, and here we can use the law of contrast to impress the words and principles upon the student's mind.

English to German sentences should never be used to teach entirely new words or principles, but there is nothing better to reinforce those learned in class than these very English to German exercises. Therefore they should come at the end of two or three days drill on the new vocabulary and the new grammatical principles. Furthermore, before being assigned as homework, these sentences should be studied orally in class, accompanied by questions from the teacher on the grammatical principles involved. This homework should then be carefully corrected by the teacher and the different kinds of mistakes indicated differently so that the student can know exactly what his error is. Another good method of accomplishing this result is to study the sentences orally to-day in class, make a translation at home, and to-morrow, putting this home translation aside, retranslate from these English sentences written on the board, while the teacher goes from seat to seat and corrects the sentences as they are written, explaining to the student his mistake. In this way accuracy and thoroughness is obtained and the student has the chance to profit by his error.

We sometimes fail to realize the importance of written work in our language teaching. Whatever our ultimate purpose is—to teach to read or to speak—written work is one of our most efficient means to attain our end, and we should use it very frequently, remembering, however, that it is a reinforcing agent and not a means of beginning to teach or learn.

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# REPORT OF COMMITTEE ON RESOLUTIONS AND INVESTIGATIONS APPOINTED BY THE ASSOCIATION OF MODERN LANGUAGE TEACHERS OF THE MIDDLE STATES AND MARYLAND

The following is the complete report of the above Association's Committee appointed in 1913, consisting of W. A. Hervey (Chairman), Columbia University; Isabelle Bronk, Swarthmore College, Frederick S. Hemry, Tome Institute; Carl A. Krause, Jamaica High School; L. A. Roux, Newark Academy.

Parts I and III dealing with the Questionnaire sent out by the Committee were presented at the annual meeting held in November, 1915; Part II was read by the Chairman at the meeting held in November, 1916, at Baltimore.

## REPORT OF 1915

In accordance with instructions received at the last annual meeting, and with due consideration of the discussion of the report submitted at that time (for summary of report and discussion, see *Proceedings*, 1914, pp. 5-16), the Committee formulated a revised plan for an Aural and Oral Test for admission to college in French, German and Spanish. This plan has been submitted for criticism to about one thousand public and private secondary schools in the Middle States and Maryland, including all that are members of the Association of Colleges and Preparatory Schools. Through the courtesy of the principal a letter was sent to about fifteen hundred modern language teachers in these schools, reviewing the work of the Committee from the beginning in 1913, setting forth the present plan, and calling attention to the endorsement given by the colleges of the Middle States and Maryland to the recommendation of the Association of Modern Language Teachers that Aural and Oral Tests for admission to college be established. The letter was accompanied by (1) a copy of the *Proceedings* for 1914, (2) printed specimen examination papers in Elementary and Intermediate French and German, to show how the plan could be put into operation, and (3) a detailed question-



naire requesting (i) the opinion of the teachers as to the establishment of the proposed test and their criticism of the plan and the specimen papers submitted; (ii) information as to their present methods of instruction as related to the preparation of pupils for such tests; (iii) information as to the preparation and experience of modern language teachers and suggestions for the improvement of prevailing methods of their training.\* A similar letter, with specimen examination papers, was sent to the members of Modern Language Departments in the colleges, normal schools and universities of the Middle States and Maryland. This letter urged that action be taken by the respective faculties establishing a suitable Aural and Oral Test for admission, such as had already been taken by the faculty of Columbia College, and that an effort be made to have such a requirement in force by September, 1917.

The plan submitted by the Committee and illustrated by the accompanying specimen papers, recommended that the colleges establish an Elementary Aural and Oral Test in French, German and Spanish, to be designated French, German or Spanish (*x*), supplementary to the present examination, which is designated (*a*); and an Intermediate Aural and Oral Test in French and German, to be designated French or German (*y*), supplementary to the present examination, which is designated (*b*); the candidates in (*x*) and (*y*) to be examined in groups of not more than seventy-five, in order that the examiner may be heard without difficulty.

The Elementary Test (*x*) to consist of three parts:

1. A ten-minute exercise in writing easy French, German or Spanish prose from dictation.
2. Written reproduction, in English, of the content of a short passage in easy French, German or Spanish prose, to be read by the examiner (15 minutes).
3. Written answers, in the respective foreign language, to easy questions read by the examiner in the foreign language, the questions to be of two types: (*a*) On general topics, such as would be used in the elementary practice of the schoolroom. (*b*) On a connected prose passage, to be read by the candidates

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\*Copies of the specimen paper in French, prepared by Mr. Roux, and in German, prepared by Prof. Bagster-Collins, and of the questionnaire, can be had on application to W. A. Hervey, Columbia University.

(and returned) just before the questions are asked. (35 minutes.)

The Intermediate Test (y) likewise to consist of three parts:

1. A ten-minute exercise in writing moderately difficult French or German from dictation.

2. Written reproduction, in the respective foreign language, of the content of a short passage in prose read by the examiner. (30 minutes).

3. Written answers, in the respective foreign language, to questions read by the examiner in the foreign language: (a) On general topics, chosen from a list to be announced beforehand. (b) On a connected prose passage, to be read by the examiner just before the questions are asked (30 minutes).

It will be noted that no actual *oral* test is included in this examination, but it seems certain that no candidate could pass it who had not received abundant oral, as well as aural, training. In the earlier plan it was proposed to have, instead of Part III, an individual test in pronunciation and "speaking", to be administered by the college to which the candidate might later seek admission. The discussion last year brought out serious objections to the postponement of this test in the case of candidates taking the examinations of the College Entrance Examination Board or the New York State Education Department. The letter pointed out that colleges conducting their own examinations can readily substitute for Part III such an individual test, or in other cases require a supplementary test in pronunciation if they find it expedient. Colleges admitting on certificate will of course adapt the aural and oral requirement to this procedure. It would seem that Parts I and II could be covered by the certification of accredited schools, particularly if properly corrected and endorsed exercises in dictation and reproduction were submitted, as is done with laboratory note-books. The necessity for a somewhat lenient administration of an aural and oral requirement in the beginning was emphasized, as was the obligation that would rest upon the colleges to make their own elementary instruction conform to the new program and, in so far as they undertake the training of teachers to fit recruits for the staff of the secondary school under the new standard.

In the matter of credit, it is recommended that no increase or division of the present unit-allowance be made. The Aural and

Oral Test should, however, be made a separate part of the respective subject, so that it will be possible to condition a candidate in that part only, as is now done in the divisions of Elementary Latin. That is, Elementary French should include French *a* and French *x*, and should count two units, as now; Intermediate French should include French *b* and French *y*, and should count one unit. It does not seem necessary to extend the new requirement to Advanced French and German, counting a fourth unit, provided the Intermediate requirement is prerequisite. It should be noted that the proposed *x* and *y* examinations will necessarily test the candidate's ability to write the foreign language and that accordingly the composition of the *a* and *b* examinations will naturally be reduced.

The inquiry addressed to the secondary teachers was wholly impersonal, neither their names nor the location of their schools being given in the replies. These have been classified, more or less approximately, by states, New York City alone being reported separately. The Committee is greatly indebted to the secondary teachers for the accurate and suggestive information furnished. Considering the labor involved in examining the material and filling out the lengthy questionnaire we are well satisfied with the result; namely, replies from 260 teachers in 206 schools. (Some twenty replies were received too late for inclusion in this report.) The number of votes was 292, some of the teachers representing more than one of the three languages. The distribution of schools among the several states, and particularly among the communities of different size within these states, indicates that the expression of opinion is thoroughly representative. The total secondary school attendance in the Middle States and Maryland represented in 168 of the 206 schools from which replies were received (the figures for 38 schools missing) is 115,698; the pupils immediately affected (in French, German and Spanish) number 54,746. With allowance for the 38 additional schools, it is probable that the replies received represent at least three-fourths of the total secondary school attendance in this territory. Table I indicates the number of schools, the total enrollment, and the attendance in French, German and Spanish, as given for the 168 schools (of the total 206) which furnished information on this point.



TABLE I

ENROLLMENT IN 168 SCHOOLS (OF 206; NOT REPORTED IN 38)

	Total Number Reported		FRENCH		GERMAN		SPANISH		Total No. Pupils in		
	Number of		Number of		Number of		Number of		Pupils Fr. Gr. Sp		
	Sch'ls	Pupils	Sch'ls	Pupils	Sch'ls	Pupils	Sch'ls	Pupils	Fr.	Gr.	Sp
N. Y. City	27	52,933	12	3,835	21	24,984	4	1,248	30,067		
N. Y. State	71	20,174	20	1,481	63	4,630	4	34	6,145		
N. J. . . . .	36	25,843	13	1,998	30	7,685	1	13	9,696		
Pa. . . . .	23	13,838	9	1,251	21	5,876	3	205	7,332		
Md. . . . .	8	2,743	4	569	8	815	2	7	1,391		
Del. & D. C	3	167	1	70	3	45	—	—	115		
	168	115,698	59	9,204	146	44,035	14	1,507	54,746		

The essential portions of the questions in Part I follow. The distribution of answers among men and women and among teachers of French, German and Spanish, is shown in Table II. The vote on Questions 1 and 2 is given in Table III. The answers to Question 4 have been given in Table I. The more important opinions and suggestions elicited by Questions 2 and 3 will be treated below.

#### QUESTIONNAIRE—PART I—THE PROPOSED AURAL AND ORAL TEST

1. Do you think that the college entrance examination should include, as outlined in the accompanying letter and specimen papers (a) an Elementary Aural and Oral Test in French, German, Spanish? . . . . . (b) an Intermediate Aural and Oral Test in French and German? . . . . . Why, or why not? . . . . .

2. Can your pupils, in your judgment, be satisfactorily prepared for such tests? . . . . . If not, what particular difficulties make it impossible? . . . . .

3. What modifications of the proposed form of Aural and Oral Test do you suggest? . . . . .

4. How many high school pupils attend your school this year? . . . . . How many pupils take French? . . . . . German? . . . . . Spanish? . . . . .

TABLE II—DISTRIBUTION OF ANSWERS TO QUESTIONNAIRE—PART I

Answers—	Teachers	Votes
From men teaching French only	14	
“ women “ “ “	34	
	—	48
“ men “ German “	52	48
“ women “ “ “	124	
	—	176
“ men “ Spanish “	5	176
“ women “ “ “	2	
	—	7
“ men “ two (of F., G., S.)	12	7
“ women “ “ “	14	
	—	26
“ men “ three (F., G., S.)	1	52
“ women “ “ “	2	
	—	3
		9
		260
		202

TABLE III—SUMMARY OF VOTES—PART I

Question 1—		N.Y.C.	N.Y.S.	N.J.	Pa.	Md.	Del.&D.C.	Total
No. of teachers	....	53	95	57	38	13	4	260
El. French	Yes	13	18	17	13	5	1	67
	No	1	5	3	1	1	1..	11—78
Int. “	Yes	13	17	20	12	5	1	68
	No	1	6	..	2	1	..	10—78
El. German	Yes	35	74	39	27	10	3	188
	No	1	6	1	1	1	..	10—198
Int. “	Yes	36	71	39	23	8	3	180
	No	..	9	1	5	3	..	18—198
Spanish	Yes	6	4	1	2	2	..	15
	No	..	..	..	1	..	..	1—16
Question 2—								
French	Yes	13	20	20	13	6	1	73
	No	1	3	..	1	..	..	5—78
German	Yes	36	75	37	27	11	3	189
	No	..	5	3	1	..	..	9—198
Spanish	Yes	6	4	1	2	2	..	15
	No	..	..	..	1	..	..	1—16

The questions in Part III were designed to ascertain the teacher's preparation and experience in the following respects: (1) Whether teaching in a public or a private school, and in towns of what size. (2) Number of years' experience. (3) Birthplace, country; if foreign-born, age at coming to the United States. (4) Birthplace of parents. (5) General education, certificates and degrees received. (6) Special study of the foreign language in this country or abroad. (7) Satisfactory opportunity in secondary, collegiate, normal or university training for (a) practice in oral reading and pronunciation; (b) hearing the foreign language spoken; (c) practice in speaking the foreign language; (d) study of phonetics; (e) special study of the history and geography of the respective foreign country; (f) study of methods of teaching the foreign language to secondary pupils; (g) practice teaching, with criticism. (8) The teacher's own estimate of his ability to pronounce (in reading), understand and speak the foreign language.

Answers.—Of the 260 teachers (84 men, 176 women), all left one or more of the foregoing questions unanswered, hence the varying totals in the following summary: (1) Of 245, 220 teach in public schools, 20 in private schools. Of 248, 53 teach in New York City, 58 in towns of more than 50,000 population, 19 in towns of more than 25,000, 20 in towns of more than 10,000, 31 in towns of more than 5,000, 67 in towns of less than 5,000. (2) Of 243, 78 have taught less than five years, 95 five to ten years, 70 more than ten years. (3) Of 248, 206 were born in the United States, Canada, or England; 42 in France, Germany, or Switzerland, 12 of these having come to the United States when under 14 years of age, 13 when over 14. Of the 206 born in the United States, 10 had one foreign-born parent, 24 both. (5 and 6) Of 248, 214 have had formal study in this country beyond the secondary school; of the remainder, some (foreign-born) had all their training abroad, a few have had high school training only. Of the 214, 82 had college residence only, 17 normal school only, 115 have had graduate residence. The total number reported as holding a certificate or degree is 189, as follows: Bachelor's degree 170, normal diploma 10, special diploma 9. Of the first group, 54 also have the A.M. degree, 6 the Ph.D. Most of those who studied in college and all who have had graduate study specialized in the foreign language or languages which they are teaching. One



hundred and six have studied abroad for longer or shorter periods—35 in France, 67 in Germany, 4 in Spain. (7) Of 245, 127 had opportunity at some stage of their training for satisfactory practice in oral reading and pronunciation, 177 for hearing the foreign language spoken, practically none (except those who are of foreign parentage or have studied abroad) for practice in speaking. Fifty-one had instruction in phonetics, 3 in the history and geography of the foreign country, 55 in methods; 18 had practice teaching in their preparatory course. (8) Of 230, including 42 foreign-born and 24 with two foreign-born parents, 89 rate their ability to pronounce as excellent, 113 as good, 26 as fair, 2 as poor; 86 rate their ability to understand as excellent, 94 as good, 48 as fair, 2 as poor; 39 rate their ability to speak as excellent, 80 as good, 101 as fair, 10 as poor. Of 95 teachers in New York State, 63 are certified by the State Department of Education as qualified to give oral instruction.

The opinions expressed in answer to Questions 2 and 3 of Part I are in most instances favorable to the proposed examination and to the method indicated by the committee's recommendation and the specimen papers. Among the arguments advanced are the following: Such a requirement will be a spur to teachers and pupils alike, and is the only means to affect a needed improvement in secondary instruction. It is the only fair test of the direct method, which is so much advocated and so little recognized. The schools now doing such work get no credit for it and have to overcome opposition, because it is held to be a useless fad, as proved by the fact that the colleges do not require it. Aural and oral training would insure a real "working vocabulary" and ready use of it; would likewise improve the written work. Apart from the training in the foreign language, this work will afford opportunity for the practice of ear and tongue in general and would be a great aid to the cultivation of accuracy in English reading and pronunciation.

Objections are based upon various grounds: The test would discriminate against pupils who lack ready speech and learn through their eye. It is not worth while, according to certain experts, who are cited; the results are superficial at best; proficiency in this direction is not demanded by American conditions. The colleges utterly neglect aural and oral practice, and the pupil

will soon lose what he may have acquired in the secondary school. Others believe that such training is good for college candidates, useless for other pupils.

Some think that the examinations should be simplified throughout; others, while they may be hard enough now, they should be made more difficult as soon as practicable. The reproduction in English in the elementary requirement is not to be approved; it would be better to have a simpler passage and to require production in the foreign language. Question 3 (b) in the elementary examination is too difficult. Ability to answer questions will depend upon the candidate's "verbal memory." The aural and oral test, if given at all, should be optional, with extra credit.

Some who favor the plan in principle note difficulties in the way of its successful executing. Such are the excessive demands upon teachers, due to large classes (45 or more) or too many classes (e.g., seven). The reading requirement leaves too little time for oral drill. Even when the use of the direct method is approved, the amount of prescribed reading makes its use impossible. Oral drill should be conducted on a laboratory plan, as in the natural sciences. The incompetence of teachers and the half-yearly change of teachers would be serious handicaps. Examinations such as those proposed would not be fair tests because of pupils' nervousness; they should be examined and rated by the regular teachers. Several fear that a requirement of this kind would discourage the study of modern languages. Pupils who now become interested and learn to like the reading of foreign literature would be "frightened away"; they would prefer Latin, "where there is no danger of such a requirement." Modern languages are hard enough to teach now; "don't add new obstacles." This requirement "would give the colleges a new opportunity to domineer over the secondary schools." It is hard enough as it is to get pupils into college, and many more would be kept out by this additional requirement.

#### REPORT OF 1916

On behalf of the Committee on Investigation, Professor Hervey reported that the study of material received in answer to Part II of the Questionnaire sent out in October, 1915, had been completed. It was possible last year to report only on parts I and

III, which dealt, respectively with, the Proposed Oral and Aural Test for College Entrance and with the Preparation and Experience of Secondary Teachers of French, German and Spanish (see *Proceedings* for 1915, page 6ff). The answers to Part II, dealing with Methods of Instruction, were often stereotyped, but contained some interesting suggestions. Since these are incorporated in an article on "Oral Practice," to appear in the December number of THE MODERN LANGUAGE JOURNAL, it is not necessary to present them here. The statistical portion of the report follows with occasional brief comment.

The questions on Methods concerned (A) Reading of Texts and (B) Practice in Hearing, Speaking and Writing. The essential points of query and the number of answers on each are indicated. The maximum number of teachers answering one or more of these questions is 256, of the 260 who returned the Questionnaire.

(A) *Question 1* (a). Reading of the text in the foreign language: Wholly, 154; partly, 101; not at all, 1. (b) Translation into English: Wholly, 62; partly, 188; not at all, 6. A number of teachers, particularly in city schools, emphasized the importance of translation for the teaching of correct English idiom to pupils of foreign birth or parentage.

*Question 2*. Do you include accuracy of pronunciation in your grading? Yes, 226. No, 30.

3. Do you have practice in sight reading? Yes, 235. No, 21.

(B) *Question 1*. Hearing, *with books closed*, the prepared text read: Text read by teacher only, 66; by fellow-pupils only, 5; by both, 98.

*Question 2*. Questions on the text, asked and answered in the foreign language: Yes, 253. No, 3.

*Question 3*. Such questions also on facts of every-day life, 223; with use of objects, pictures, etc., 182; with use of series (Gouin) method, 61.

*Question 4*. Colloquial phrases and idioms memorized: Yes, 243. No, 13. For testing their use, many teachers recommend the writing and translation into English of original sentences.

*Question 5*. Poems memorized: Yes, 246. No, 10. Tests: 73 by declamation only; 16 by free oral reproduction, 33 by written (free and literal), 124 by both. About twenty teachers have poems sung, singly or in concert. Some teachers, while



believing that poems afford good practice in pronunciation and enunciation, prefer to substitute, in part at least, the memorization of prose passages, as giving better drill in colloquial idiom; likewise free paraphrase of poems rather than declamation.

*Question 6.* Paraphrase in class of short stories or poems read or spoken by the teacher: Yes, 175. No, 17. In first year 56 have the paraphrase written in English, 58 in the foreign language, 43 in both. Second year, 3 in English, 133 in foreign language, 36 in both. Third year, 1 in English, 145 in foreign language, 10 in both.

*Question 7.* Foreign language used by teacher for giving ordinary directions in class: 201 use foreign language, 31 English, 16 both. In grammatical instruction, 119 use English only, 30 the foreign language only, 104 use both (of these some use English first year, the foreign language later).

*Question 8.* Aids in teaching: 92 use wall-maps; 42, pictures; 15, phonetic charts; 2, newspapers; 2, map-drawing; 24, various.

*Question 9.* Material for composition: 235 use translation of English sentences; 215, incomplete foreign language sentences in which inflectional endings, prepositions, etc., are to be supplied; 173, paraphrase of a foreign language passage by means of printed or dictated questions covering its contents; 213 use free composition, mostly in third year.

*Question 10.* Dictation exercises: Yes, 234. No, 22. The majority of teachers have pupils correct by use of blackboard, but about sixty do all the correcting themselves, many of these marking the individual exercises at home.

*Question 11.* As other means for practice in hearing and speaking the foreign language: 12 use the phonograph; 87 have foreign language clubs, 51 theatricals, 15 song practice; 5 give magic lantern talks, 2 use games in class instruction. One teacher has one or more pupils daily tell a three-minute story, selected from material provided for this purpose; another has reports on current news items or advertisements from a foreign language newspaper, jokes from a humorous magazine, etc.

A large number of the secondary teachers who returned the questionnaire took great pains to make a real contribution, in one way or another, to the Committee's inquiry and we take occasion to express again our sense of indebtedness for this aid,

without which, indeed, our whole labor would have been in vain.

The Committee believe that the results of the investigation now concluded make it clear that this Association should urge upon the colleges more strongly than ever the necessity of establishing oral and aural tests for admission. A new letter of inquiry has lately been sent to the colleges in the Middle States and Maryland, to ascertain the steps taken in this direction, and calling attention to the announcement of such tests by Cornell, Hamilton, Princeton and Columbia, beginning 1917 or 1918. It is of the utmost importance that the College Entrance Examination Board administer such tests, but while that body gives hearty approval to the establishment of such an entrance requirement, the technical difficulties in securing absolute uniformity of tests have hitherto prevented favorable action. Another difficulty seems to be presented to colleges which admit by certificate. The Committee believe that it may be possible to work out a plan whereby laboratory note-books would be accepted from accredited schools in lieu of the aural test, at least. These are some of the problems that remain to be studied.

The foregoing report was accepted, by unanimous vote. The thanks of the Association were expressed to Professor Hervey, who retires as chairman of the committee, but remains a member of it.

## REVIEWS

- (A) **A First Year German Grammar** by Philip Schuyler Allen and Paul Hermann Phillipson. Ginn and Co. 1916. xix + 436 pp. \$1.00.
- (B) **A New German Grammar for Beginners** by Paul Valentine Bacon. Allyn & Bacon, 1916. xx, 397 + 92 pp. \$1.00.
- (C) **Practical Beginning German, A Text-Book for Beginning Classes in High Schools and Colleges** by Alfred I. Roehm. George Banta Publishing Company, Menasha, Wis., 1916. 355 pp. \$1.00.
- (D) **Practical German Lessons for Beginners in High Schools and Colleges** by Paul H. Grumann. University Publishing Company, Chicago, and Lincoln, Nebr., 1916. 351 pp. \$1.25.

One of the clearest indications of the chaos existing in the aims, methods, and organization of modern language instruction in America at the present time is the character of the flood of beginners' texts constantly issuing from the presses of the country. The appearance of such a large number of books must, at the same time, be construed as a hopeful sign, for it indicates that many minds are seriously at work on the solution of our difficult problems. Presumably, aside from commercial considerations, the author of a new beginners' text produces his book for one of three reasons; either he believes that he has a new plan of presentation or one better suited to the group of learners addressed; or he believes he has originated a very important new device or set of devices for drill; or he believes that his material has greater intrinsic value than that already in existence. That these three motives may be combined in the mind of a single author goes without saying. In reality, however, we find many authors addressing themselves to two or three quite different sets of conditions at once; or combining two or three different methods of presentation; or imitating weakly what someone else has done for the sake of one or two insignificant improvements. This is unfortunate, for in the last ten years the most conspicuous success in class, if not commercially, has been achieved with beginners' texts that are unified in plan and execution, and that consciously address themselves to one specific age and condition of pupil or student. It is scarcely likely that any one of the four texts under consideration here is destined thus to tower above the common level, although, as is stated in the Preface of one of them, "Time alone will tell."

In the Preface of (A) the statement is made that it is "adaptable to any method of instruction," and while no definite expression is given, the implication seems to be that the book is intended for use in high schools (p. v.). (B) proposes to use a method based upon reading from the very start, and indirectly, by the consistent use of the word *pupil* seems to appeal to high-school classes particularly; no definite statement of aim is made. (C) states



broadly that it is "designed as a text-book in first-year German for high schools and colleges," and that "grammar method and natural method are combined." The author of (D) addresses himself to "beginners in high schools and colleges" and employs a "cumulative method." Each book claims a distinctive treatment that will be taken up in its place. The fact that such broad general lines as the above are most commonly followed does not speak very eloquently either for the state of our instruction or for the courageous, conscious, disinterested leadership of many of our text-book makers.

(A) contains 77 lessons; of these 10 are indicated as reviews, all of them coming before Lesson 51 and unevenly distributed. The ordinary lesson consists of a) reading, b) German questions on the reading, c) English directions for exercises based on the reading, d) English questions to develop the grammar inductively, e) English statement of grammar rules, f) English sentences for re-translation, g) proverbs or a poem for memorizing or additional reading. This arrangement is, in itself, excellent and educationally sound, representing a consistent effort at inductive presentation. The separate vocabularies for each lesson have been dispensed with, the learner being expected to rely on the general vocabularies at the end of the book. An index makes possible the use of the book for reference work. A 4-page Preface is followed by a 9-page introductory treatment of orthography and pronunciation. The latter presents the usual material in the usual form, to which the usual number of objections could be made (as, e.g., to the use of *dock* and *Dick* as the basis for teaching the German *ach* and *ich*-sounds), if it were to be supposed that either teachers or pupils would use this part of a beginning book enough to become confused. It may not be out of place to state here that directions for pronunciation should rest on the physiological basis of articulation or else be omitted entirely. Otherwise such pupils as do use them are liable to acquire wrong habits, very difficult to eradicate.

Of the reading selections, only 19 could, even by liberal interpretation, be said to present material with any connected thought-content. The other 58 consist for the most part of disconnected illustrative sentences, mere declensional or conjugational paradigms, or lists of words. The national element is almost wholly lacking, except for the mention of a few place-names. In three cases, at least, for the sake of a humorous point, characters are presented which certainly are neither typically German nor morally elevating; there can be no excuse for offering pupils such trash. (Lessons 13, 22, 23). It will thus be seen that the authors' conception of what constitutes reading material is very liberal. It is by no means in accord with the advanced stand they have taken in their order of presentation. As far as Lesson 38 reading selections are frequently translated into English in a foot-note. It is hard to see why this is done instead of giving a vocabulary, and still harder to see why it is done for lessons 14 and 15, but not for Lesson 18, for example. There is too great inconsistency apparent between this procedure and the admirable instructions given on p. 79 for approaching a new reading lesson.

The German questions, the exercises, and both the inductive treatment and formal statement of grammar are marked by a simplicity which will make easy the rapid covering of a large amount of drill. Unfortunately, many of

the exercises contain no thought-provoking content at all, as, e.g., the direction, "In the sentence *Ich habe einen Bruder* substitute for the indefinite article *einen* the negative article *keinen*." (p. 32). As part of their motto the authors have taken "Extreme simplicity; nothing taken for granted." (p. iii). To those who deal daily with high-school children this will seem as serious an error as the opposite extreme. Our pupils do not know all English grammar, but they do know some of it, and most of them are able to think fairly accurately without quite so many props as the authors give. It is impossible to avoid the feeling that this part of the work is based upon a misconception of the stage of development attained by the average high-school pupil. Aside from this serious objection, these sections of the lessons present a great variety of interesting drill exercises which will do much to produce a feeling of security in the use of the language. The omission of all forms of the definite article up to Lesson 9 may promote simplicity, but will prove rather an obstacle than a help in actual practice.

With such an abundance of drill exercises available, it is again difficult to understand why the authors have given over one-fifth of their entire space to English re-translation exercises, consisting for the most part of disconnected sentences. This is really a conservative estimate, based upon actual pages covered, and not taking into account the small type used. To be sure, these need not all be used, but why suggest to teachers such a disproportionate amount of this type of exercise. Perhaps this is one of the evidences of adaptability to "any method of instruction" (p. iv), a concession to the conservative "indirect-method" teachers. The writer is not aware, however, that any grammar, conservative or radical, uses to such an extent this form of exercise, which is subjected to so much unfavorable criticism to-day. It gives the book a distinction which is far from desirable.

The vocabulary is kept within reasonable limits and justifies the authors' claim that they have used repetition abundantly in the lessons. The G-E vocabulary, while containing about 1700 entries, actually represents perhaps not more than 1000-1200 different words, as a great many inflectional forms and compounds are listed, such as *geworden*, *beim*, *angekommen*, etc. So small a vocabulary in so large a book must conduce to a more thorough active mastery than is ordinarily possible.

From the foregoing comments it will be seen that this text is an unusual and rather unsuccessful compromise. The desire to please all sides has rendered necessary the inclusion of much that would have been superfluous in a book with more singleness of purpose. Coupled with the elaboration necessary to attain the "extreme simplicity" striven for, this has produced a book of such length that the authors feel called upon to defend this point in the Preface. It is quite evident that an average high-school class would be obliged to spend the major portion of two years on the work here outlined, even with liberal cuts in the re-translation exercises. If teachers are willing to winnow and sift the heterogeneous material offered them, they can no doubt find what they want and need for instructing their classes, but the prophecy may be ventured that a shortened and unified edition will be called for, even by those with whom the book finds favor.



(B) relies upon the same method of presentation as the foregoing, but shows somewhat more consistency and restraint in the actual handling of the subject-matter. Following the plan of the author's first *German Grammar*, the basic, connected reading, taken bodily from the author's *Vorwärts*, is printed together in the first 119 pages. With this reading material there has been combined, with slight changes, the author's recent *Elements of German*. In the resulting book we have, therefore, the author's third effort to provide a text for beginners. The grammar and drill material has been distributed over 65 lessons, of which each fifth one is indicated as a review. The ordinary arrangement is, a) a proverb, b) a full statement of grammar rules with copious illustrations, c) special vocabulary, d) oral drill, consisting usually of a set of illustrative German sentences followed up by a set of English sentences, with no indications as to what is to be done with either, e) an exercise, consisting of a reference to the pages of "Easy Reading" to be taken up, a grammar question, and German and English sentences, again with no directions for their use. Occasionally questions are used instead of the German sentences.

The Introduction of ten pages deals in a rather better way than usual with questions of pronunciation, orthography, and the like; individual objections cannot be given here. A good map in colors follows the Introduction. Eight songs with music appear between the reading and grammar sections. Following the grammar lessons, 60 pages are occupied with a strong-verb list, paradigms, an additional treatise on pronunciation, word-formation, a simple statement of Grimm's law, a few grammar rules in German, and a brief treatment of phonetics; all, except the first two are, as here presented, of extremely doubtful value to the pupil. Such a combination of teacher's manual and pupil's class book needs a special justification which seems lacking here. The G-E vocabulary contains ca. 1500 different words, although there is a much larger number of entries, for "every form of the reading occurs in the vocabulary." The words are generally very well chosen, and many useful hints on idiomatic phrases are given. A full index provides for use of the book for reference in the later years of the course.

It is extremely unfortunate that the connection between the reading and the grammar lessons is indicated in so inconspicuous a way. If the author, instead of devoting so much time and space to the novelties above mentioned, had been more solicitous with reference to this most vital point, he would have done the teacher a much greater service. Even his original *German Grammar* was better in this regard, for there the page references to the reading stood at the very beginning of the lesson, thus indicating that the reading was to be taken up *first*. In the present book, as stated, the references to the "Easy Reading" are after the formal grammar statements, vocabulary, and oral drill, thus encouraging the old, deductive method of teaching. This serious blemish, which would have been so easy to remedy, cannot be criticized too severely. It will prove a stumbling block to many a young teacher not yet settled in method and practice. The reading matter is decidedly national in character. Although the dialogue form offers a poor ground-work for question and answer, it may be allowed to pass as drill material upon which to base grammar exercises; but even the use made of the beautiful and



exceptionally clear pictures cannot save the language from being stiff and mechanical, almost wooden at times, as, e.g., pages 13-14, 21-2, or 63-4. Even at this sacrifice the author has sometimes, though not often, failed to provide sufficient illustrations of the grammar points in question; e.g., Lesson VI, based on pages 10-11.

This rather severe criticism may be offset by the praise due the formal grammar statements. The author shows a rare understanding of the difficulties an American child meets in his study of German, and uses a simple, straightforward style which is refreshing. Just those things which a teacher has always wished a book *would* treat are to be found here, as, e.g., the statement on the agreement of possessives (p. 182) and the explanation of adjective declension (p. 199). There are also numerous attempts to develop a proper instinct for idiomatic usage, e.g., the use of *all* (p. 228), or *him* and *her* (p. 256). Constant comparisons with English usage are a valuable feature. While the use of such designations as the *fourth* and *fifth classes* of nouns and the *mixed declension* of adjectives seems to the writer unnecessary, that is more or less a matter of personal preference. The frequent warnings against common errors, e.g., (p. 287) against using *bei* for agency, may not be psychologically justifiable, but experience proves their necessity. On page after page even the teacher of long experience can find suggestions for improving and simplifying his explanations of grammar facts.

Unfavorable again must be the judgment on the exercises, which are far too few and too monotonous for a book which, by its material and plan, aims at an inductive presentation with much drill. There is no variety from lesson to lesson, nor within the lesson. We find ourselves obliged to supplement constantly as we use the book in class. Aside from translating English sentences and answering questions, nothing to *do in German* is directly indicated. Even the pictures are not referred to as a most excellent basis for oral or written composition.

The book is excellently gotten up and there are few typographical errors. (p. 147, § 46, a, read IV). The pictures are without doubt superior to those in any text published for beginners, either grammar or reader.

From our experience with (B) in class, as well as from the judgments recorded above, we consider it best suited for the two-year high-school course, where there is not so much time for inductive drill, and where grammar must be explained, rather than developed entirely by use. Even in the short course, however, many progressive teachers will feel sorely the lack of varied and "direct" exercises. The book simply does not, in its execution, live up to the hopes aroused by its plan. In this third attempt the pioneer in this type of work has not progressed very far beyond his first effort. In spite of that fact, there is no doubt that many teachers will be attracted to the book and will find it more usable than most of the texts now available.

With (C) we return to the more conservative lines of presentation. In 47 of the 57 lessons the indicated approach is through formal grammar explanation to the illustrative material. The lessons are of no regular length, running even in the early part of the book from one page to seven pages. Neither is there apparent a definite order within the lesson. Explanations,

reading, illustrative material, exercises are introduced when the author believes the psychological moment has arrived. This takes away much of the mechanical stiffness often resulting from a strictly regular arrangement but its desirability for the ordinary class exercise is somewhat doubtful. German type is not introduced till Lesson 14, and is printed bold-faced up to Lesson 18. Separate vocabularies are used through Lesson 25, after which reference is made to the general vocabularies, except in the case of certain selections in the latter part, where, for some unexplained reason, separate vocabularies are again introduced and the words are not included in the general vocabulary. If the desire is merely to render the reading easy, the grounds are scarcely sufficient to justify this irregularity. The active vocabulary that the student is expected to master in the first 42 lessons (up to the passive voice) is small, only about 800 different words. An Introduction of about 15 pages gives in a very practical and helpful way instruction in pronunciation and orthography. Grammatical tables, including a list of strong verbs and a summary of word-order, occupy 26 pages after the lessons; they offer the usual material. An index to the grammar sections makes the book suitable for reference work.

By far the most striking feature of this book is the author's effort to "change German grammar from enigmatic paradigms to rational principles." Examination bears out the indication of the Foreword that reliance is placed chiefly upon three means for attaining this rationalization of grammar. First, the various case endings are rationalized by calling attention constantly to their relation to the personal pronoun forms. Thus nouns are given in the vocabularies with the pronoun after them, e.g., *das Buch es*, and are to be learned in that way. The originality of this procedure is not in the comparisons themselves, but in the many ingenious devices and the consistency with which they are employed. These should certainly prove very useful. Second, the attempt is made to simplify the various rules for word-order by introducing the principle of the *clamp*. But with a two-word clamp, a subject-verb clamp, a subject-auxiliary clamp, a verb + separable-prefix clamp, a clamp formation of verb + stereotyped object, and a clamp formation of verb + well-nigh prefixable adverbs of place, it is extremely doubtful whether the subject has become in any way simpler. It is certainly open to serious objection and is not likely to appeal to many teachers in its entirety; it might well be used in part for emphasizing certain simple constructions, but is weakened and made bunglesome by trying to give it general application. It is the least desirable of the author's innovations. Much more successful is the third means, the consistent and sensible use of comparison with English. This is here carried to far greater lengths even than in (B), and our thanks are due to the author for his clear, usable statements in this connection. Good examples are § 244 (the passive), § 105 (this one, etc.), and § 38 (vowel change in present).

The claim that the book "presents new difficulties gradually" and that "one thing is learned at a time" is scarcely justified when one considers the fullness of the grammatical material offered. Little or no concession is made to the present-day tendency to eliminate from beginning books all non-essentials.



Since all the material is here presented under the lesson divisions, none being reserved for a separate reference section, the problem of choosing and eliminating must become a serious one for a teacher desiring to lessen the formal grammar work. The other claims with reference to easy progression, as expressed in § 2 of the Foreword, are justified. Points habitually causing students trouble are especially emphasized, as, e.g., the absence of progressive forms in German and the idiomatic uses of *doch*, etc. with the imperative. The contribution of such schematic reviews as, e.g., § 112 is very doubtful; they lack *Übersichtlichkeit*.

The forty stories which form the basic connected reading, as well as the poems introduced, lend themselves readily to the variants desired for later, more involved exercises. The early ones are used over and over with good effect. There is enough national character, both external and spiritual. It seems unfortunate that this connected reading, with its abundant illustrations, is not regularly made the avenue of approach to the grammar. A good example of such a possibility is § 310, which is in itself an excellent sample of basic reading without the usual stiffness and unnaturalness. But it stands after the explanatory grammar section.

As in the grammar sections, so also in the drill exercises the author has been unusually successful in transferring his own teaching method to the printed page. Directions are given in German from Lesson 22 on. Exercises are present in sufficient quantity and variety, becoming weak in spots, e.g., in connection with noun declensions, and at times assuming a lack of self-consciousness on the part of the students which scarcely ever exists; e.g., the *verliebt—verlobt—vermählt* game in § 270.

From the foregoing analysis it ought to be perfectly apparent that (C) is essentially a college text. Its constant appeal to the reasoning powers, its fullness and thoroughness, its order of presentation really take it out of the high-school range. That the author has thought mainly in terms of college work is indicated by the use of the word *student* in the Foreword and by the use of *Herr* and *Fräulein* in the drill exercises. On the other hand, some of the reading material is rather aimed at children than at grown-ups. This somewhat incongruous mixture of type is, as stated in the general remarks above, unfortunate. The unusual opportunities for self-help offered in this text ought to make it very successful in college classes, and it would serve as a splendid basis for extension work or correspondence study. With the exception of a few minor flaws it will answer all ordinary demands for reference. Typographical errors are abundant, even in addition to those corrected on a supplementary sheet. A corrected edition is promised and will probably appear before this review.

(D) makes still fewer concessions than (C) to modern ideas of language instruction. To be sure, the illustrative German sentences precede the formal grammar, but they are stiff, with few exceptions disconnected, uninteresting, and offer little as a real foundation for drill. The connection between them and the drill exercises is consequently exceedingly loose. Such monstrosities as: *Der Lehrer, der heute lehrt, ist der, der das Buch hat*, are matched by such sequences as the following: 12. *Das Wort Lehrer endet auf er und es ist*



männlich; der Dativ der Einzahl hat kein *e*. 13. Wo bist du? 14. Wohin gehst du? 15. Ich gehe dahin. 16. Woher kommst du? 17. Hier, ist der Mann. 18. Da ist die Frau. . . . 26. Das ist nicht Eisen, es ist Blech. 27. Die Köchin macht heute Butter. 28. Butter macht sie heute. 29. Heute macht sie Butter. (p. 62) Die Knaben rauchen Zigaretten nach der Schule and Wer die besten Muskeln hat, kann am besten denken at least connect us with certain features of American life! When one realizes that this is a fair sample of what is offered in the German models, one almost becomes discouraged from further investigation of the book. Even the *Lorelei* is divided into three sections, of which the last fails to appear! Space is lacking here for further examples. The national element is almost wholly absent.

Like (C), (D) lays great stress upon the rational treatment of grammar, but uses the means to that end much less happily and successfully. These means are chiefly: 1. Consistent approach through the medium of parallel forms and constructions in English. 2. Consistent and constant reference to historical development of German. The former, while usually pertinent and helpful, is sometimes strained to the breaking point (§ 104), and the second frequently leads the author into the almost inevitable pitfall of imparting a great deal of interesting information quite useless for a beginner (§§ 242, 253). To these two devices the author adds what he calls his "cumulative" method, which he applies both to pronunciation and grammar. Instead of having an Introduction dealing with pronunciation in the stereotyped way, there is a short section devoted to this at the beginning of each of the 44 chapters. While this treatment is good and useful in the main, there are some misstatements, and the matter becomes somewhat attenuated near the close, having very little to do with pronunciation (§§ 371, 399, 410.) In the same way there is given a section on gender in each chapter, and as was again almost inevitable, a great deal too much is offered in the way of rules for determining gender. Wiser is the treatment of idioms and the plurals of nouns, for instance, which are not carried through all the lessons. The "cumulative" idea is further seen in the frequent section references for review in the later lessons. No subject is treated fully in any one chapter, but is usually taken up in small divisions throughout several chapters, not always consecutive. This plan is very good when used with restraint, but easily leads to splitting each chapter up into too many fragments. Unfortunately the author has not avoided this danger, and in Chap. 7 we have, e.g., present of verbs with umlaut; principal parts of *haben*; declension of personal pronouns; prepositions with genitive; order of subordinate clauses; feminine suffix *-in*; gender of nouns in *-ig*, etc. This is the usual thing; and this fragmentary presentation does not seem, moreover, to have a definite plan or order in all cases. Chapter headings or titles are lacking. A further disadvantage is that important topics do not receive special and evident emphasis. For instance (§ 133), the weak declension of adjectives receives somewhat casual mention along with numerals and the gender of flowers, and in § 141 *ward* and *wurde* are given equal illustration and emphasis.

Aside from the faults arising from the author's execution of the cumulative plan, the presentation of grammar is open to many individual objections.

Why does the author find it desirable further to clutter up an already too varied grammatical nomenclature with such terms as *old* and *new* (for strong and weak) verbs; *short* and *long* subjunctives (called by Prokosch, Roehm and others I and II)? Space is wasted on irregularities of little consequence to beginners (§ 268). There is too much tendency to reduce facts to general principles which have, unfortunately, many exceptions in practice, or which are of doubtful validity (§§ 32, 46, 86, 95, 289, 376). In § 29 the so-called "discontinued" forms of the present of *haben* are printed prominently beside the correct forms; another example of too much explanation of doubtful pedagogical soundness.

Reviews are encouraged by sets of questions in English at the close of every six or eight chapters. Drill work consists chiefly of sets of English sentences; a limited number of mutation and blank-filling exercises; questions on forms; German questions to be answered. While not numerous, these exercises suggest lines on which the teacher can enlarge. German directions are gradually introduced. There is no reference list of strong verbs. No tables of declension and conjugation are given in convenient form for review, such as many teachers desire to have. A few good pictures poorly reproduced are scattered through the book. Special vocabularies are given with each chapter. The general G-E vocabulary contains about 2000 words; numerous section references encourage the student to look up the grammatical facts concerning form, pronunciation, etc. The book is very free from typographical errors.

(D) is distinctly a college type of book in spite of the statement on the title-page. Nevertheless, as in (C), some of the German illustrative material is rather suited to the child mind. In spite of the distinctive features its author claims for it, it does not become easily apparent how the text can justify its appearance alongside of the many excellent books of its type already on the market.

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**Phonetic French Reader.** Phonetic transcription of short stories for oral French, by Anna Woods Ballard, and Edmund Tilly. Charles Scribner's Sons, New York, 1916. xx + 39 pp. 60 cents.

The Ballard-Tilly *Phonetic French Reader*, which aims to inculcate an accurate scientific knowledge of the Sounds of French, by means of specimens of French in the form of brief anecdotes transcribed phonetically, makes use of the system of transcription, now so widely used, of the International Phonetic Association. The very useful practical Introduction contained in the first twenty pages, summarizes the essential character of vowels and consonants, linking and syllabication. One key-word, in which the particular sound exemplified occurs is given to illustrate each of the thirty-six sounds that may be considered as making up the complement of sounds ordinarily



heard in standard French. The symbol for what **h** is supposed to represent is lacking, the inference being that non-existence of any such sound. It may be questioned whether there be a slightly aspirated **h** in the ten words: *hardi, hasard, héro, haine, hideux, haut, haute, honteuse, housse*, given, at all events, by Passy in the vocabulary to his *French Phonetic Reader*, London, 1914, a little book quite similar to the Ballard-Tilly reader, and having an advantage pedagogically over it in being provided with a phonetic vocabulary, in itself always quite an asset for the study of pronunciation. In the list of phonetic symbols entitled "Sounds and Words" (page X), but *one* example for each sound is given. That is hardly as informing as similar tables giving *two* examples, divided to illustrate both quantity and quality distinctions of vowels and to show any possible variation in sound of initial, medial and final consonants.

Vietor's tabulation of the consonants and vowels (page IX), depicting the unvoiced consonants in black type, the voiced in red, and the nasals in green, is quite effective. Not to be finicky, however, your reviewer agrees with Sweet who says,<sup>1</sup> when commenting on Jespersen's idiosyncrasy of reversing what seems to be the normal order (that is from left to right, precisely as in putting down in writing the spoken word), of portraying the organs of speech and of tabulating the sounds: "It is highly desirable to adopt a uniform standard order, for experience shows that those who have accustomed themselves to the one find it difficult to think in the other." Nevertheless, the Germans Viëtor and Sievers, and modern English writers Soames, Jones, Rippman, Noël, Armfield, and writers on French phonetics like Bascan and Dumville, reverse the order of Bell and Sweet. It may be contended that the order in which the organs and related consonants come is a mere detail, and that it is immaterial whether they appear from left to right or from right to left. Experience in teaching, however, would indicate such a contention is not tenable and is absolutely wrong pedagogically. The American writers on phonetics Grandgent, Hempl and Pierce, by arranging all their diagrams with a view of illustrating throughout from left to right all the linguistic phenomena explained have made no mistake in following such worthy predecessors as Bell and Sweet.

As regards quickness of utterance, the sixty-three short specimens of pronunciation represent: 1-10, very slow pronunciation with rare omission of *e* mute; 11-22, slow and careful utterance with *e* mute sometimes omitted; 21-40, medium speed with a few abbreviations of vowels and a less number of linkings; 21-63, fairly rapid pronunciation. Stress is indicated in the usual way by the sign (') before the accented syllable. Words that go together are so indicated by a slur (—) joining them. The *l facultatif*, about which the novice asks so many questions, is printed in italics. A small round *o* beneath a letter indicates devocalization. Breath groups are marked off by (||), and quantity is denoted by two dots (:) whether long or half long. It would seem conformable with the principle involved on the use of phonetic symbols and signs to denote half quantity by *one* dot, as is not infrequently done in

<sup>1</sup>The *Sounds of English*, (page 135); Oxford, England. 1898



some phonetic texts, rather than by two, but this is a mere detail. Both in minutiae and in general execution, the selections are transcribed with extreme care and precision. One may disagree again and again as regards the quality of the vowel in *ces, les, mes, des, mais, maison*, etc.; one may wonder why the *eu* in *déjeuner* (page 8, No. 20, line 5) appears with the closed sound of *eu*, and with the open sound (page 23, No. 52, line 12); one may question the quality of the *a* in *climat* (page 9, No. 23, line 4) and in many like words; one may question the non-linking of the *t* in the expression: *C'est parfaitement exact* (page 3, No. 7, line 11), and be thoroughly at a loss to determine why the *n* of nasals is sometimes linked with the vowel in the following word and sometimes not (cf.=page 8, No. 20, the title:): *l'Américain en Angleterre*; whatever surprises may come to the mind of the industrious skeptic, he will not fail to find the most convincing authority for the usage in question, which represents with phonetic accuracy devised with rare skill the normal pronunciation of the educated Frenchman of culture. Not only is the linking of consonant with vowel shown, but words that go together, where one ends in a vowel and the next begins with a vowel, is shown with exemplary precision, hardly marring esthetically the attractive appearance of the phonetic page. These accurately transcribed brief selections fill in an effective manner precisely the need they are intended to meet, and are, moreover, a welcome addition to the scanty material of the kind that has up to the present time appeared in this country.

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**Advanced French Composition**, by Raymond T. Hill and Horatio E. Smith. Henry Holt, 1916. vi + 187 pp. \$1.00

**French Composition**, by Moritz Levi. Henry Holt, 1916. vi + 115 pp. 75 cents.

These two books are alike externally in that both are based on French originals which are set before the student as a basis for his work; both have questionnaires for oral work, and both have double vocabularies. The French texts for the first named have been selected from various well-known reviews and journals, while Professor Levi's are no doubt largely of his own composition. They are unlike in all essentials as will appear hereafter.

# I

The Hill-Smith book is for college classes, evidently, since both the topics discussed (e.g. Maeterlinck: *Marie-Madgdeleine*; *The Interest in Lectures in France*) and the difficulty of the passages would render it of small use in most high school classes. In the college, on the other hand, much is to be said in favor of using such material for composition instead of the "travelogues," numerous progeny of *"le Petit Parisien"* and delightful substitutes for disconnected sentences, which a "practical" pedagogy has called forth in abundance. For this book is intended to teach French literature and ideas, as well as composition, and the English texts, wherever examined, endeavor to

supply the class with much that is needed to introduce and clarify to the students at this stage the topics discussed in the French originals, in themselves somewhat fragmentary. The first part deals with modern authors (Bordeaux, Rolland, Donnay, etc.) and the theater (including selections on the *Arènes de Lutèce* and of course one on the *Cinéma*); the second part deals with phases of French activity, as for example, *The Gardens of Versailles*, *Morocco and the Railway*, and is literary in tone though non-literary in matter.

With this phase of the book's purpose in mind one may question the wisdom of choosing *le Ménage de Molière* as representative of Donnay, and of having the student translate (of Donnay): "in some respects he resembles Shakespeare." Similarly it is not well to have him accept for Zola the dictum of Vogüé that he took account "merely of facts and actions." In general, however, the originals are well chosen. They are interesting and to the point, and are calculated to stimulate the student's curiosity, while the English versions, as indicated above, supplement them well with regard to their content.

There is one aspect of these English versions that quite puzzles the reviewer, for it is too evident not to be intentional: for the most part they resemble the French originals so little that one sometimes wonders why the authors printed the originals at all. This is notably true of numbers 1, 2, 3, 5, 7, 8, of the eight selections which the reviewer has read carefully for comparison. The English text with certain phrases and words in footnotes, together with the vocabulary, would have furnished all the apparatus provided in the present arrangement of these selections. The possibility of the student arriving at a pretty good translation by making a mosaic from his French text is a faint one. Perhaps it was the author's intention to avoid this well-known abuse of the double text system, but, in the reviewer's judgment, he has avoided it too completely.

The phrasing of the English text is not always happy. Compare "then the man dies, and Nicole marries a man whom she has long loved, and has just made a vow that she will do her best to make her mother happy, when she has to follow her husband to Russia, where business compels him to live" (p. 15) and "with a wonderful care he reveals. . ." (p. 7), and "you find there a great number of foreigners and a multitude of Frenchmen of an extreme type, often even too refined" (p. 19) and "this refuge" (p. 85) in speaking of the Hospice of Saint Bernard. The proof reading is well done, though the form "Mme." in the English text (p. 13) would lead the student astray, as the correct French writing does not appear in the French text before p. 58. An incomplete examination of the vocabulary yielded a few examples of omission: confine (p. 3), support (p. 5), exert (p. 9), sufficiently (p. 19, vocabulary gives *suffisamment*), mastery (p. 19). The corresponding French texts, though rather carefully read, did not suggest satisfactory equivalents for these words.

It is evident that the book is the expression of an idea and an excellent one, and as such merits real consideration on the part of teachers of mature classes in composition. Whether any of the characteristics pointed out above are real weaknesses only a class room test under proper conditions will show.

## II

Professor Levi's book is a "travelogue," adapted for less advanced classes, and designed to acquaint the pupil with a considerable number of current idioms and words useful especially to the traveler, as well as to introduce a good deal of information that may be helpful to the foreigner in Paris. The plan is, of course, no new one: Professor Levi, however, gives evidence of sobriety in avoiding the long descriptions of public monuments in Paris which often make similar works tiresome, and has so ordered the material that it is possible to get into a book of these dimensions, as to make a work that has intrinsic interest and will give the teacher who knows Paris (for we get only to Paris) ample occasion to use his wall map and plunge more deeply with his class into the wonderful city.

The French material is simple and sprightly, and the English texts,—while satisfactory as English, are ingeniously built up on the French original so as to utilize, first and last, about all the vocabulary and idiomatic expressions that the latter contains. To get an idea of the nature and abundance of the idiomatic expressions, the reader may glance at the following jotted down from the first fifteen pages: *se décider à, faire faire, faire enregistrer, avoir la chance de, faire la connaissance de, demander q'q'chose à q'un, avoir besoin de, il faut with infin., se contenter de, avoir l'intention de, penser à, aussitôt arrivés, laisser à désirer, d'avance.*

The book may be commended to teachers in high school (third to fourth semesters), and Junior Colleges (second and third semesters), who consider translation from English a better basis for study of grammar and idiom than composition in French.

Alongside this favorable judgment it is only fair to place one or two less approving general comments, and as many observations on details.

The English text is over commented; often the student has but to glance at the opposite page to get an expression that is carefully entered in a note; and sometimes repeated in subsequent pages, always with its accompanying note. Examples are *se décider à* (pp. 3, 17, 23, 75), omission of "of" in dates (p. 3, twice in note; cf. p. 2, 1.6), *went down to* (p. 91.7) translated in note by *descendre à* when the phrase is found in l. 10 of the opposite page. Such cases are numerous, too numerous.

Since the author is master of the text, and thus able to make it illustrate any grammatical construction or emphasize any difficulties that Americans encounter in the elementary stages of French, it seems unfortunate that the book does not provide more ample occasion for acquiring facility in the use and position of personal pronoun objects, and in certain fundamental uses of the subjunctive. A rather careful reading of the book has yielded only three examples of the subjunctive. One of these (p. 3) is disguised by the form, the other two (pp. 41, 63) are supplied in notes.

The reviewer is unfamiliar with the expression "filleted herring" for *filet de hareng* (p. 49), and believes that most American students would be surprised at the use of "stalls" for orchestra seats (p. 63). Similarly he thinks a negative must have got lost in the sentence: "In France the vegetables are usually eaten with the meat courses," despite *déjeuner à la fourchette* in a note



(p. 49), and is somewhat puzzled by the use of "breakfast" (p. 55) when "lunch" is demanded for clearness. These small observations on the English idiom indicate with what success Professor Levi has usually avoided one of the well-known difficulties in books of this type.

One last remark: the reviewer was pleased at Professor Levi's young men stopping in New York to buy *Les Dieux ont soif* as well as cork-tipped cigarettes, and astonished to find them later purchasing in Paris "le roman nouveau (see p. 43, note 2) d'Anatole France, *le Crime de Sylvestre Bonnard*."

The vocabularies, though too full, seem accurate—the adverb "pretty" is the only omission the reviewer has noted—and the proof reading has been carefully done.

A. COLEMAN.

University of Chicago.

**A Spanish Reader with Questions and Vocabulary**, by Erwin W. Roessler and Alfred Remy. American Book Company, 1916. 248 pp. 58 cents.

This attractive and practical little book by two members of the Faculty of the High School of Commerce in New York fulfills admirably the avowed desire of its authors for "a textbook that combines simplicity with variety." Its general character may be inferred from a further quotation from the preface. "To make it available for use almost at the very beginning of the Spanish course, only the present tense has been employed in the first twenty-three selections and difficult constructions have been consistently avoided. With one or two exceptions, many changes have been made in the selections taken from Spanish authors in order to adapt them to the needs of the beginner. The greater part of the reading material, however, is either original or adapted from other languages."

This method has very practical and obvious advantages for students of grammar or high school age. This reader can be put almost at once into their hands, its simplicity should make for rapid progress, and there is no necessity for the often cumbersome and little consulted machinery of notes.

The authors have succeeded to a remarkable degree in realizing the ideal which they set before them. There is great simplicity and great variety in their little book. The fifty-six prose selections include an agreeable alternation of entertainment and instruction in the anecdotes, short stories, and little essays on Mexico, Cuba, Chile, Argentina, the Panama Canal, etc.

Some unusual and interesting features of this reader are, the several collections of proverbs and riddles, a page of theatre announcements in Madrid, the advertisement of a new opera; and, in addition to the usual poetry, in this case, half a dozen of Iriarte's fables, a couple of Spanish folk songs with music, and the national hymns of Spain, Mexico, and Guatemala.

Typographically, the book is a delight. Clear print, attractive illustrations and convenient size, add to its charm.

M. G. CUSHING.

Mount Holyoke College.

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# THE Modern Language Journal

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No. 8

## THE TEACHING OF SPANISH FROM THE LATIN-AMERICAN POINT OF VIEW

In January of 1916 the Second Pan American Scientific Congress, composed of representative men from all the countries of this hemisphere, men with reputations as writers and thinkers, adopted the following resolution: "That Spanish be taught more generally in the schools, colleges, and universities of the United States, . . . and that [it] be taught from the point of view of [Latin-] American life, literature, history, and social institutions."

The first part of this resolution—that Spanish be taught more generally—constitutes an appeal to our school-boards and college-presidents, for they are responsible for the amount of Spanish in this country. Its rapid and wide-spread increase is a proof that they are responding. But the second part, that it be taught from the Latin-American point of view, is an appeal to us, the teachers of Spanish, for we alone can determine the way in which it is to be taught. It is with this latter part of the resolution that the following pages are concerned.

That we should exert every effort to respond to this appeal becomes obvious, in the opinion of the present writer, as soon as we realize what led the members of the Congress to make it. In their own explanation, printed on page 81 of the "Final Act of Second Pan American Scientific Congress" (1916), they contend that "an understanding based upon an appreciation of and a respect for the intellectual life and the achievements of the Americas would be the great bond of sympathy between the peoples of all the American countries."

With this contention almost everyone would agree—theoretically. We all of us believe, at least theoretically, in bonds of sympathy, and brotherly love, and the Golden Rule. But the argument of the Pan American Congress may be made more compelling by stating it in a more matter-of-fact way, and from a



more selfish standpoint. The fact is that the United States needs Latin America. Not only the commercial, but also the political future of this country, perhaps its very existence as a nation, will depend on the success of Pan Americanism. Our statesmen and our financiers have for some time realized this. They have been trying to make Pan Americanism more than a phrase. But the task is hard. They cannot accomplish it without the aid of public opinion. Back of their enthusiasm for Latin America must stand public enthusiasm. And that enthusiasm can come only as a result of better acquaintance. If our younger generation becomes acquainted with Latin America, it will help form a public opinion favorable to Latin America, which will materially aid in the accomplishment of the plans which our leaders are now trying in vain to accomplish. It is true that our students might better acquire the needful knowledge by taking special and separate courses in Latin-American geography, history, and social institutions, but it will be a long time before many of our schools and colleges can afford to offer such courses. Meanwhile, the majority of our boys and girls are going to study Spanish, which may be made to include somewhat of all these things. The study of Spanish may be made the vehicle for that acquaintance with Latin America which the nation so urgently needs. That, with all definiteness, is why we teachers of Spanish should respond to the appeal of the Congress. There is a national need of the Latin-American point of view.

To say that we ought to respond to the appeal is one thing; to say how we may do so is another. It is not a simple problem. On the contrary, it is beset with all sorts of difficulties and doubts. There are many of us who are groping for ways and means. That is all we can do for the time being. We can only propose plans, and try them, hoping that out of all our projects and experiments will come the definitive solution. The rest of this article, therefore, is to be looked upon as merely a tentative contribution to the question.

Before attempting to say what the phrase 'to teach Spanish from the Latin-American point of view' means, it may be well to say what it does not mean.

It does not mean Spanish-American pronunciation. Somehow or other the idea has become prevalent that the Latin-American

point of view necessarily involves talking Spanish like a composite Mexican-Peruvian-Argentinian—not to speak of the other fifteen Spanish-American nationalities. This is enough to damn the Latin-American movement in the eyes of many, for there are many who consider any deviation from Castilian pronunciation to be the unpardonable sin of Spanish teaching. But neither the resolution of the Pan American Congress, nor the published explanation of that resolution, contains a word about how we should pronounce. It is recommended that we should teach from the point of view of Latin-American “life, literature, history, and social institutions.” The word *pronunciation* is not there. Neither, for that matter, is the word *grammar*. Let not Castilian purists be afraid. They may continue to use the ‘First Book’ they have always used, without changing a single rule from one cover of it to the other, and yet adopt the Latin-American point of view in their teaching.

Nor does the new point of view mean commercial Spanish. It is of course true that many of our boys, and girls too, for that matter, will some day have to use Spanish for business purposes, and it is therefore natural and necessary to introduce some training in commercial correspondence into all our Spanish courses. But this does not mean that the Latin-American point of view is a commercial point of view. The published explanation of the resolution of the Congress (Final Act, page 81) is explicit as to this point: “It is to be borne in mind that the word commerce does not figure in this article. The Congress looked beyond material interests to the things of the spirit.” That is surely clear enough. Our instruction in Spanish is to be given not only to future exporters and importers; it is to be given, we hope, to all young Americans, whether they are to be connected with the foreign trade or not. We Spanish teachers are not asked to make business men and women of our students—we are asked to make Pan Americans of them.

With these two misconceptions out of the way, I may now proceed to say exactly what is meant by the Latin-American point of view in the teaching of Spanish. It will be necessary, however, to discuss elementary and advanced courses separately, for the phrase has a very different meaning as applied to the one kind of work and to the other.

I should say, parenthetically, that by 'elementary courses' I mean those in which the main object is the teaching of the language as such; an 'advanced course' presupposes a knowledge of the language, and deals solely with some phase or period of its literature. On the basis of such a classification, most first and second year College courses, and most High School courses of whatever duration, are elementary; most College courses intended to follow two years of study are advanced.

In advanced courses, to teach from the Latin-American point of view means, obviously, to treat Latin-American literature in the same way, *mutatis mutandis*, in which we have long treated Castilian literature, or any literature. It is impossible to give a good course in the literature of any country without connecting it with the "life, history, and social institutions" of the country concerned. There is no need of saying more. Let us turn to the discussion of the Latin-American point of view in elementary courses.

It cannot be too strongly emphasized that, as far as elementary courses are concerned, *to teach Spanish* is the first concern of every teacher. But that is no easy task. There is no substance in the world so impervious to the introduction of foreign matter as the head of a young American. It may be added that in many schools the task of teaching Spanish is even harder than that of teaching French and German, although that is saying a good deal. Teachers of French and German, however much they may insist on oral work, really cannot do much more than teach their students to read. They cannot hope to teach many of them to talk. In Spanish this latter aim is possible of achievement. It is possible partly because of the fact that Spanish is not as difficult as the other two languages, its pronunciation being easier than that of French, its syntax being easier than that of German; it is possible also because there is a sub-conscious feeling on the part of students that to talk Spanish will be of practical value, and this makes all the difference in the world. In short, the possibility of teaching their students to talk has led most teachers of Spanish to aim at that end, and thus the easiest language has become the hardest. It is therefore all the more obvious that there is no opportunity in an elementary Spanish class-room for anything in the nature of an extra demand on time and energy.



It is out of the question, then, to try to make our elementary courses do what should be done by special courses in Latin-American geography or history. We could not do that without becoming poor teachers of Spanish. Nevertheless, we can do something along those lines. Every modern language teacher knows that his teaching is made more effective by connecting it, however tenuously, with the country of the language taught. It makes the study seem real to the student. It gives him enthusiasm, and thus success is half won. We Spanish teachers have long been connecting our teaching with the 'cosas de España'. It has not been a hindrance, but a help. We could teach just as much about the 'cosas de la América latina' without subtracting a bit from our efficiency as teachers of language. The heroes and heroines of our grammatical exercises and composition books, those eternal Johns and Marys, and their sisters and their cousins and their aunts, have long been visiting Madrid and crossing the Puerta del Sol. Why should they not, instead, visit Santiago de Chile, and walk up and down the Alameda? They have talked long enough of Alfonso Trece, why should they not talk instead of Bolívar and San Martín? Our students have been translating into Spanish: "Madrid has 500,000 inhabitants, and is the capital of Spain." It would take no more of their time and energy to translate: "Buenos Aires has 1,500,000 inhabitants, and is the fourth city in this hemisphere." They could base their classroom conversation on articles dealing with Latin-American scenery and customs, on selections from Latin-American historians, on such typically Latin-American stories as *María* or *Amalia* just as well as on *El Capitán Veneno* or *Marianela*. Thus, at the end of their elementary training, they would know, without any extra expenditure of effort, a few important things in regard to Latin America. They would be able to locate and bound the various Latin-American countries, and to name their capitals and important sea-ports; they would know such elemental facts as that Brazil is the country of coffee and Chile of nitrate; they would be familiar with the leading figures of Latin-American history; they would be acquainted with a few of the striking peculiarities of the Latin-American countries, such as *llamas* in Peru, *gauchos* in Argentina, and *mate* in Paraguay. The sum of all they would know would not be impressive. We could not

give them a fundamental understanding of the *culture* of Latin-America. But we could give them what might be called Latin-American *local color*.

As far as elementary courses are concerned, then, to teach from the Latin-American point of view means the introduction into the class-room of Latin-American local color.

As has been pointed out above, the teaching of advanced courses in Latin-American literature in our colleges would be of value for the Latin-American point of view. But very few, comparatively, of our boys and girls will ever get as far as such courses. It is clear that the appeal of the Pan American Congress must be met, if it is to be met at all, in our elementary courses. It is therefore very important for us to consider whether the introduction of Latin-American local color into our elementary courses would constitute, in itself alone, an effective response to the appeal of the Congress.

At first sight, it seems as if the imparting of so little knowledge of Latin-America would hardly be worth while. Under ordinary conditions it would not be. But it happens that there is in this country a nascent curiosity in regard to the other nations of this hemisphere. If this curiosity be fed in elementary class-rooms, it will become a strong and greedy monster, walking about, seeking what it may devour. It is very likely—indeed, experience shows it to be certain—that boys and girls who learn a little about Latin-America in their Spanish classes, are anxious to learn a great deal more outside. They read Latin-American items in the newspapers; they read magazine articles and books on Latin-America. And so, when they become men and women, they will be able to take part in forming the public opinion favorable to Latin-America which the country needs. Elementary Latin-American Spanish would, then, in itself alone, constitute an effective response to the appeal of the Pan American Congress. It would meet our national need.

There is, of course, an obvious objection to all this. The Latin-American point of view, if adopted, would displace to a very great extent the Castilian point of view. In elementary courses, Spain would at best have to share with twenty other countries the small amount of time which teacher and students could give to what we have called local color. After the first taste of Latin-America,

moreover, it is certain that students, and perhaps even teachers, would chafe at the use of Castilian readers, or of even one Castilian reader during the course. It is also certain that a majority of college students would choose Latin-American, rather than Castilian advanced courses. All this would be inevitable.

Let us consider, however, just what our students would lose if they lost the Castilian point of view. It would not be love of Castilian literature, for they do not acquire that now. As has been explained above, there is no time in elementary classes for the introduction of anything except a few geographical and historical facts, the things which constitute local color. But whereas the introduction of Latin-American local color into the elementary class-room is important because of its after-effects, Castilian local color has at best only a temporary value. It cannot play the role of a little matter kindling a great fire, for the young American is not curious about Spain, and cannot be made so. It may be said, therefore, that our students will lose nothing, as a result of the adoption of the Latin-American point of view, except a few comparatively useless Castilian facts.

Many teachers will say, however, that this is an unfair presentation of the matter. They will say that it is after all worth while to 'expose' the elementary student to Castilian literature, in other words, to let him read a few samples in the hope that he will in some way catch the spirit of the whole. But how many teachers who have tried this method of exposure can honestly say that it has succeeded? Is it not the truth that you cannot really appreciate the literature of a language until you know how to speak it? Perhaps the failure of modern language teachers in general to realize this, is at the bottom of many of our disappointments. We often are fain to believe that young Americans not only will not, but cannot, appreciate foreign literatures. Perhaps their lack of enthusiasm is due merely to the fact that they have not yet sufficiently mastered the language. It is pretty hard to be enthusiastic about a story which you read at a snail's pace, in two-page assignments, with much fingering of vocabularies and explaining of subjunctives. It is certain that students, if not teachers, will agree to the assertion that the Latin-American point of view will not deprive them of the chance to gain an



appreciation of Castilian literature in elementary courses, for the simple reason that they have never had a chance.

As to advanced courses, it should be remembered that most of those teachers who are in favor of responding to the appeal of the Pan American Congress, are at the same time in favor of retaining, in our colleges, the same advanced courses in Castilian literature which are given now. They are not trying, therefore, to exclude Spain from this hemisphere altogether. They are not proposing a Monroe Doctrine in Spanish teaching. But more than this may be said. It is possible that many of those students who do complete an elementary course taught from the Latin-American point of view will have acquired an enthusiasm for the language itself which will make them anxious to read the very best literature which the language offers. In that case, the advanced Castilian courses in colleges will have more takers than at present, and thus the amount of Castilian literature appreciated in this country will actually be increased, rather than decreased. What we shall lose in Castilian local color, we may gain in Castilian culture. Even the Latin-American cloud may have a silver lining.

In the foregoing pages the writer has presented his own method of teaching Spanish from the Latin-American point of view. There must, of course, be other ways of doing it. After all, it does not matter how the appeal of the Pan American Congress is answered, if only it is answered. It is the duty of every teacher of Spanish in this country, his duty as an American citizen, to find *some* way of teaching from the Latin-American point of view.

Yale University.

FREDERICK BLISS LUQUIENS.

## FRENCH EXAMINATIONS

Year after year there assemble in our leading educational centers great companies of knights who have journeyed from all quarters of the country to participate in the intellectual jousts or tournaments, organized by these centers to decide which men of the land are entitled to pursue their studies for admission into the more exalted orders of knighthood. After a careful training of four years in martial duties and knightly etiquette, these hosts of youths come forth to test their strength and valor with redoubted and formidable adversaries—the college examiners.

It is the French tournament which has aroused our interest. Covered with the steel of lately acquired erudition, armed with the pointless swords of memorized rules and the blunted lances of valueless forms, the valiant knights descend into the arena. Their adversaries are indeed of prodigious strength, but their vulnerable points are well known to the astute and wily youth of the land. Heralds proclaim the rules of combat. The fateful hour arrives and the tourney begins. For one, two, three hours, the struggle continues. Many mighty blows are exchanged, but the *scientific* training of the preparatory school makes it possible for these young knights to parry all the foreknown strokes of their skilful opponents. The combat is over. The victors are proclaimed. And at the end of a long series of such chivalrous exercises, they step forward to receive their parchment reward, in the presence of university princes and learned barons, amidst the din of minstrel music and under a shower of smiles from all the beauty in the land.

Year after year, the same contests take place. Nor have there been many changes in the game or in the rules of the game. They are still for the most part tests of memory and rarely tests of skill or ability. These annual French competitions still demand—*principal parts* of verbs; *conjugation* of tenses; *lists* of possessive and demonstrative adjectives, possessive, demonstrative and personal pronouns; *rules* for pluralization, the agreement of past participles, the position of pronouns and the use of the subjunctive; *discussions* on the partitive article and the formation of adverbs. The authorities still consider the translation of French into English as the supreme, infallible test of the candidate's skill in linguistical pursuits. These contests still require

a 150 word composition on the well prepared topics of "A Summer's Vacation," A "Story I have Read," "My French Course in School," or call upon him to give free rein to a wearied imagination by compelling him to write on "The Difference between a Pen and a Pencil," "Les dangers de la rue," "Size, Contents and Use of a School Room" or "Impressions d'enfance." Examiners are still testing the depth and breadth of culture that comes through modern language study by such searching exercises as the translation of:

"1. They drank too much water and finally could go no further. 2. They used to sell chickens here when I was young. 3. It is cold. Men are animals. Give me bread. 4. France has no history. 5. She is the stupidest woman I know but she can speak French fluently. 6. We have cut our throats, we said to them. 7. They were tired out; they were dying. 8. Let us sit down behind him; he is buying himself some clothes. 9. We fear that they will not wipe away her tears. 10. Do you not notice from his tone that he has forgotten your fires," etc.

I have written this article because so many of my students, modern language teachers from many sections of the country, invariably point to the examinations for which they have to prepare their pupils, as the criterion of educational thought which must necessarily mold their aims and methods. It is always the examination which makes it impossible for them to do what sound pedagogical principles demand.

Through the kindness of 35 American colleges I have been able to make a close study of 178 French examination papers (1915 and 1916) together with the papers of the College Entrance Board and the Board of Regents of the State of New York. In no way do I wish this article to be considered a wide-sweeping criticism of all existing examinations. There are to be seen, during the last two years, many signs of changing aims and methods in the radical modification of many tests. Especially is this improvement noticeable in the College Entrance and in the New York State examinations. This is written in the hope that there may be careful thought and productive discussion on this topic. For as long as the aims and methods of modern language teaching differ in school and college, so long will the task of the secondary school teacher be a narrow and hopeless one:—to coach



pupils, *bon gré mal gré*, for the disciplinary tests which await them at the end of their preparatory training.

What then should be the nature of the French examination?

It should be a test of the candidate's ability:

1. To pronounce distinctly.
2. To hear accurately.
3. To use the language in speaking with a fair degree of fluency.
4. To make use of the essential idioms of the French language.
5. To apply the rules of French syntax.
6. To properly interpret a selection of literary value.
7. To fully appreciate the history and life of France and its people.

Before proceeding further with what ought to be done, I shall place before you what has been done during the past two years in simple statistical form.

	Elementary	Intermediate	Advanced	Total
Number of papers examined.....	88	67	23	178
Questions put in English.....	79	56	16	151
Questions put in French.....	9	11	7	27
Translation of French into English...	88	65	22	175
Translation of English into French...	86	62	17	165
Oral tests in reading.....	20	15	5	40
Dictation tests.....	12	15	0	27
Questions on pronunciation.....	18	9	5	32
Free Composition.....	6	27	13	46
Grammar questions on the French text .....	10	20	1	31
Fact questions on the French text....	8	4	0	12

In other words 85 per cent of the papers put in English questions designed to test the pupils' knowledge of French and only 15 per cent put them in French; 98 per cent of the papers demand translation from French into English and 92 per cent translation from English into French; 22 per cent of the papers test reading ability and 15 per cent hearing ability; and lastly in only 26 per cent of the papers is the ability to write an original paragraph in simple idiomatic French given any credit.

While many questions call for the application of French grammar in French sentences there is still too much emphasis placed upon isolated forms when 125 papers ask for the conjugation of tenses, 90 papers for the principal parts of verbs, 42 papers for the

synopses of verbs, and time and again are demanded the feminine forms of adjectives, comparison of adjectives, plurals of nouns, lists of possessive adjectives and pronouns and so forth. The vital point to be remembered is that the questions criticized above can not justly be considered pedagogical crimes of a grave nature if these papers merely serve as rapid, intensive tests of the candidate's knowledge. But too often, alas! is the college or state examination, the goal toward which the secondary school teacher is laboriously toiling—too clearly, is it the highest standard of educational thought which forms, colors and activates his classroom aims and methods.

I shall make my plea for improvement more concrete (1) by suggesting changes in the form of certain questions and (2) by submitting a paper based on the propositions made earlier in this article.

#### *Present Form\**

1. (a) Give the various forms singular and plural, both genders, of the adjectives *silencieux*, *original*, *vieux*, of the possessive adjective *votre*, of the possessive pronoun, *le vôtre*.
- (b) Discuss fully the formation of the feminine of adjectives giving exceptional forms.
- (c) Give in French all forms (both genders and numbers) of the following adjectives pretty, happy, dear, frank, white, active.

#### *Suggested Form*

1. Mettez au féminin les cinq phrases suivantes et puis mettez les *dix* phrases au pluriel:
  - (a) L'óncle a acheté un chien pour son petit neveu.
  - (b) Ce beau garçon est plus actif que son frère.
  - (c) Mon vieux grand-père est plus silencieux que le vôtre.
  - (d) Cet homme n'est jamais chez lui.
  - (e) Celui qui est doux, n'est pas toujours franc.

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\*These questions are all taken from the papers examined (1915-1916).

2. (a) Give rules for the agreement of past participles.
  - (b) Discuss the agreement or non-agreement of the past participle with *être* and *avoir*.
  - (c) *Avoir* and *être* as auxiliaries: when is each used and with what does the past participle agree in each case?
3. Discuss fully the position of adjectives.
  4. Write the following tenses: future of *faire*, imperfect of *savoir*, present subjunctive of *aller*, etc.
  5. How do you choose between *à* and *en* to translate *in* before geographical names.
  6. (a) Give the plural of the following nouns: *bal*, *chou*, etc.
  - (b) What nouns have irregular plurals?
2. Copiez le paragraphe suivant et mettez tous les verbes au passé indéfini:  
Ce jour-là elle alla aux affaires. Elle rentra tard et se coucha tout de suite. Elle ne dormit que deux heures. Elle se leva pour lire une histoire qu'elle ne comprit pas bien, etc.
  3. Employez dans de petites phrases les adjectifs suivants: blanc, cinq, mon, beau, intelligent, jeune, intéressant, joli, heureux, facile.
  4. Ecrivez dix phrases qui contiennent chacune un des verbes suivants aux temps indiqués: faire (futur), savoir (imparfait), aller (subjonctif présent), etc.
  5. Ecrivez cinq réponses à chacune des questions suivantes en vous servant des noms propres Bordeaux, l'Angleterre, les États-Unis, la Belgique, Marseille.
  - (a) D'où venez-vous?
  - (b) Où allez-vous l'été prochain?
  - (c) Où étiez-vous?
  6. Mettez au pluriel les phrases suivantes:
    - (a) Voilà le travail de ce général:
    - (b) La fille a entendu la voix du ciel.



- (c) Write the rules for pluralizing nouns.
- (c) Le fils de mon frère est mon neveu.
- (d) Cet animal est dans son champ
7. (a) Give the general principles of the formation of adverbs.
- (b) How are adverbs formed from adjectives? What is their normal position in the sentence?
- (c) Give rules for the position of adverbs.
7. (a) Ecrivez *cinq* phrases qui contiennent les adverbess formés des adjectifs suivants: heureux, poli, prudent, bref, vif.
- (b) Transcrivez les phrases suivantes en ajoutant à chaque phrase l'adverbe *bien*.
- Il marche aujourd'hui. Il a fini ses devoirs. Pour parler il faut étudier. Je suis content. etc.
8. (a) What can you say about the position of pronoun objects?
- (b) Give the rules for the position of conjunctive object pronouns.
- (c) Make a diagram showing the relative position of all personal pronoun objects when standing before the verb.
8. Dans les phrases suivantes remplacez tous les noms par des pronoms:  
Le professeur donne le livre à l'élève. Les marchandes vendent les fleurs à la dame. Votre soeur vous a montré son portrait. Rendez la lettre à vos amis. N'envoyez pas ces nouvelles à vos parents, etc.

9. (a) Name the possessive adjectives and possessive pronouns.
- (b) Give a list of the possessive adjectives and pronouns and explain their agreement.
- (c) Draw up a table of all the possessive adjectives and possessive pronouns.
10. (a) What are the two constructions frequently used in place of the passive voice in French?
- (b) Discuss the use of the passive voice in French and mention two substitutes for it.
11. (a) What is meant by sequence of tenses?
9. (a) Copiez l'exercice suivant et remplacez les points par des adjectifs possessifs ou des pronoms possessifs suivant le cas
- Elle m'a donné . . .  
fleurs, me donnerez-vous . . . ?  
Tu m'as donné . . .  
fleurs, me donnera-t-il. . . ?  
etc.
- (b) Conjuguez les phrases au singulier et au pluriel:  
Je cause avec mon frère. Tu causes avec . . . etc.  
J'attends ma soeur. Tu attends. . .  
Je finis mes leçons. Tu finis . . .
10. Dans l'exercice suivant transformez les verbes passifs en verbes actifs et les verbes actifs en verbes passifs:  
Son maître le punira. J'ai été pardonné. Tout le monde admire cet homme. Tout le village admirait le maire, etc.
11. (a) Tous les verbes en italique sont à l'infinitif. Mettez-les aux temps que réclament la règle et le sens:

(b) What are the principal uses of the subjunctive mode?

(c) What tenses may not be used after *si*?

(d) What tenses are used in conditional sentences, etc.?

Si elle me *gronder*, je *se fâcher*.

Il faut qu'on *savoir* tous les détails.

Elle ne *savoir* pas que son frère *mourir*.

Je ne *penser* pas qu'il *pleuvoir* ce matin, etc.

(b) Complétez les phrases suivantes:

Depuis quand. . ?

Demandez- lui

si. . .

Si elle me le demandait. . .

Nous voulions que. . .

Je l'aurais fait si. . .

J'irai la voir quand etc.

12. Explain the use and meaning of *y* and *en*.

12. Répondez aux questions suivantes sans répéter les mots en italique:

Venez-vous *de France*?

Pense-t-il souvent à *ce malheur*?

Etes-vous allé *chez lui*?

Avez-vous mangé *des bons*?

Avez-vous mangé *ces bons*?

Était-il *en France* à cette époque?

Etes-vous à *Rouen*? etc.



Many other suggestions are possible, but these will suffice to show that the candidate should be tested in ability to apply French grammar in the construction of real French sentences and not in ability to organize grammatical facts in valueless lists and synopses, or in meaningless rules and diagrams.

The following Elementary French paper may be suggestive:

*Elementary French*

I.	Lecture <sup>1</sup> .....	10 points
II.	Dictée <sup>2</sup> .....	10 points
III.	Conversation <sup>3</sup> .....	10 points
IV.	.....	_____

Le drapeau! Ce qui en fait la beauté, c'est d'être vieux, d'être troué. Pourquoi? Parce qu'il représente tous les dangers qu'on a *courus* pour lui, parce qu'il représente tous ceux qui se sont *fait* tuer et qui se feront tuer pour lui. C'est le symbole du régiment et de la patrie, et quand il est en danger on vient le défendre, et quand on veut faire marcher ses hommes, on prend le drapeau.

Rappelez-vous ce qu' a *dit* Napoléon. Il a dit que le drapeau, c'est le foyer; que là où est le drapeau, là est la France. Et *joignant* l'exemple au précepte, un jour en 1796, au pont d'Arcole, cet homme, qui était fait pour mener des campagnes de loin, prit le drapeau et dit à ses hommes:

—Suivez votre général!

Et, avec une armée de 15,000 hommes, il enfonça une armée de 40,000 Autrichiens.

[1] Explication.....20 points

- (a) Ecrivez 10 questions sur ce passage.
- (b) Quelles sont les couleurs de votre drapeau? Du drapeau français?
- (c) Quand un drapeau est-il vraiment beau?
- (d) Qu'est-ce qu'un symbole? Une armée? Le foyer?
- (e) Comment appelle-t-on les hommes d'un régiment?
- (f) Quelle était la patrie de Napoléon? Quelle est votre patrie?

<sup>1</sup>A test in pronunciation.

<sup>2</sup>An ear test.

<sup>3</sup>A test in ability to give in French the substance of a passage read and to answer orally simple questions on that passage.

- (g) Quel pays habitent les Autrichiens?
- (h) Mentionnez trois pays voisins de la France et les noms de leurs peuples.

[2] La France ..... 15 points

- (a) Qui est Napoléon?
- (b) Mentionnez un autre grand soldat français?  
Un poète? Un auteur dramatique? Un roi?  
Un homme de science?
- (c) Quel danger menaçait la France à cette époque.
- (d) Quel était le gouvernement de la France en 1796?  
Quelles autres formes de gouvernement ont succédé?
- (e) Comparez la France à votre patrie?

[3] Exercices..... 15 points

- (a) Ecrivez en toutes lettres, 1796, 15,000, 40,000.
- (b) Ecrivez la phrase, "Rappelez-vous ce qu'a dit Napoléon" à la forme négative et à la forme familière.
- (c) Conjuguez la phrase, "Il dit à ses hommes." à l'indicatif présent "Je. . . tu. . . etc."
- (d) Expliquez la syntaxe des participes *courus*, *dit*, *fait*, *joignant*.
- (e) Copiez la phrase "C'est le symbole. . . drapeau." et changez les verbes au futur.

V. Ecrivez une petite composition de 75 mots environ sur *un* des sujets suivants: la France, la patrie, la guerre.

VI. Grammaire ..... 20 points

(Two or three questions of the kind suggested before, calling for grammatical knowledge not brought out in the rest of the paper.)

An intermediate or advanced paper would of course lay more stress on original composition and idioms.

In closing, I feel that any change in the direction of these suggestions (as already attempted in a few cases) would result in making modern language teaching a vital force in the education of American boys and girls. The ability to speak, hear, read and write the language of another race and to understand their sufferings, sacrifices, ambitions and victories, must surely broaden the mind and soul of the American youth.

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## SOME DEVICES FOR SUCCESSFUL WORK AT THE BLACKBOARD

It would seem sometimes that the blackboard was as old-fashioned as the old-time slate, so little use is made of it in many class-rooms. Can we imagine a class-room without the surrounding black walls? To be sure, it might be a more beautiful room, tinted walls hung with choice pictures—a cleaner room, no chalk dust on the desks and seats, but imagine the helplessness of the alert teacher who stands before the class with the ever-ready piece of chalk in hand, endeavoring to convey to the child's mind through the eye what the ear has failed to catch. What with the use of pictures, objects and the "movies" in modern education, must we not constantly have recourse to the eye to supplement the ability of the poorly trained ear?

The many devices the teacher has and the positive aid derived from her own use of the board for assignment and explanation for and during the recitation period are well known. What kind of board work can be done by pupils as individuals and as a class unit, and what are the positive results? Let us consider first the individual pupil in various forms of oral recitation.

1. Translation from German into English. Going on the assumption that only accurate translation into good English is tolerated, the pupil fails in accuracy because he has missed a construction; he fails to express the thought in good English because he has translated only words. Make him write the troublesome sentence on the board in German and then in English; the eye may quickly detect the error in construction or the faulty English. No time is wasted if the class meanwhile continues in recitation, coming back to the problem in question when the pupil has solved it.

2. This same method can be used to advantage when rapid questions and answers are part of the class work, where speed and accuracy count. The question has not been clearly understood or the answer is incorrect in construction. Another pupil volunteers to write the question on the board, and the first pupil is asked to write his answer. Again the recitation is not interrupted on this account.

3. In re-narration of a paragraph or chapter of a story that the class is studying, it is always advisable not to interrupt the pupils



reciting. The teacher makes a note of the errors on a slip of paper or writes them on the board quickly and quietly, so that the pupil is not confused by it while he is reciting. Watching the teacher, the entire class soon becomes equally critical and follows her example. Mention the errors and discuss quickly, then send the pupil, who must of course listen very closely, to the board to write the correct forms. Mistakes that can be corrected in this way are genders, case endings, verb forms and sentence order, unless the sentence be too long and complicated. If mistakes are still to be found, train other pupils to notice them by allowing them to pass to the board to check them. This creates such a lively interest sometimes that three or four jump up at once to check the same error, the one getting to the board first having the pleasure (?) of making the check mark. And this, too, is done while the recitation proceeds with another pupil in his oral work. Do not be afraid that too much attention will be paid to the board. Make pupils use eye and ear at the same time; they can and will give attention to both if you insist upon their doing more than one thing at a time.

4. On some days send a pupil to the board to write his re-narration of the paragraph or chapter. Limit this to ten or fifteen minutes. When he finishes, the class makes corrections, reading sentence after sentence round the class, the pupil merely checking the errors as the class mentions them; after that he proceeds with the actual corrections, writing the correct forms in a margin left at the board, or erasing and rewriting. I often let him use his text to make corrections. Sometimes I ask a bright pupil to help him out, to save time, so that the rest of the class can do something else meanwhile.

5. Again, in rapid oral drill of grammatical forms, especially in review, this same device may be used if done quickly and without interruption of the oral recitations. John starts with the list of dative prepositions, Mary continues and stumbles. Send her to the board to write them out and call on George to give another list. Each one round the class gives one tense in the synopsis of *sein*. It goes well until Mary fails to give the future. Send her to the board, go on with the oral work just the same. Pupils later help Mary by checking her board work if she still fails.

6. A very valuable exercise in dictation may be conducted by sending one pupil to write at a side or back board while the class write at their seats, all later correcting with the aid of the teacher, who checks the board work.

7. Sometimes I have written drill on forms in review. For instance, the declension of adjectives with nouns. All write the declension of *der grosse Baum* on paper except John, who writes his on the board. They do not watch him, so eager are they to get through before he does. Then Mary goes to the board for the next word and so on for about eight words, or until few or no mistakes are made. Pupils always like this exercise because it means a race.

Of course, not all these devices are to be used at any one time, but are taken in turn on days when occasion calls for them. They are of great value as a combination for training eye and ear to work together. Difficulty will arise if the work is not done quickly and with snap, a thing which is bound to happen if the teacher and class are not alert in detecting errors and if pupils are interrupted in recitation constantly. One important point is that the pupil must find his errors with his eye; if he learns to do this, he is not so apt to fail again on the particular point in question.

Board work for the entire class at the same time seems to many teachers a kindergarten method or very old-fashioned. Be they freshmen or seniors, sitting still for forty minutes or longer in the same, usually uncomfortable seats is, to say the least, tedious and wearisome. As soon as the pupil becomes conscious of physical conditions, the working power of his brain decreases. If no other benefit were derived from sending all to the blackboard than the resultant relaxation, that alone is worth while, even if it interrupts the continuity of the recitation. But I depend upon the use of the board absolutely for various results. I know when I intend to send a class to the board and why I do so. I plan the recitation almost to a minute and I am ready when the time comes. Teachers make a mistake, perhaps, when they do not realize the importance of assigning to each pupil a regular place at the blackboard that he calls his own, of having chalk there ready to use, and of permitting no delay in getting the class started and giving directions.

1. I sometimes give directions while the class is seated, either the same instructions to the entire class, which then passes together at one time, or special instructions to individual pupils, who pass singly as they receive them. Thus, when we are reviewing verb forms, six pupils are assigned one tense each of a strong verb, six others the same of a weak verb, two others a synopsis, and others principal parts; as soon as he receives his assignment, the pupil moves quickly to the board. Sometimes the first pupil has finished his work before the last direction has been given out; then he is given some more work, oral perhaps, or he gives his attention to the work of the other pupils so as to be ready to correct their work as soon as they are through, and they, in turn, do likewise.<sup>1</sup>

2. At another time I send all to the board and they number by twos or threes. Number ones write the synopsis or principal parts of a strong verb; number twos that of a weak verb, and so on. I do not wait till all have finished. If they finish pretty evenly they exchange places and correct each other's work, or each one erases as soon as he has finished and the work has been approved by me. Or, as soon as any one has finished, those of his number must stop and we compare results. This latter method promotes speed and accuracy, too.

3. For review work in forms rapidity counts; if we wait for the slow ones we waste time. The same kind of board work can be done in declensions as with verbs. When I want to find out whether forms need special review, I send all to the board to do the same thing at the same time. At first we go slowly and wait for slow pupils, then faster as we continue, urging the laggards to greater speed. A teacher must have as many eyes in her head as she has pupils in her class; at first she will have difficulty in noting the individual errors, but practice will probably enable her to detect them soon after they go down.

4. When I present a new principle in the grammar lesson, e.g., the declension of adjectives with *der*-words and *ein*-words, I

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<sup>1</sup>It is very easy for the teacher in the meantime to mark the pupils' work in her book or on her card if she cares to keep a daily record. There is an advantage in keeping such a record because results are so definite; a much more important matter is that a teacher soon finds the weak spots in the class and can remember what kind of work each pupil does and what help he needs without actually making a note of it.



proceed from the known to the new forms. Pupils write the declension of *der* singular and plural, one form under the other. Then, leaving a space, they write the declension of a masculine noun at the right of the article. Next they insert in the space the adjective without any endings; now we are ready to add the endings for the weak declension of adjectives. After several examples I call for the rule, and they can usually make it up, and apply it at once to the other two genders and with other words in the *der*-list. Then we take up the declension with the *ein*-words in the same way, but usually not the same day. If pupils are trained to follow directions quickly, this work can be done in a very short time, and it has saved time for the pupil. He simply does not know how to study new forms out of his book, because he does not read directions and explanations carefully enough, nor will he listen to them if you read them for him or tell them to him. Through the plan outlined he has actually done the work that he finds in his text-book for the next day's assignment. This works very well also for verbs and modal auxiliaries, where rules for endings and vowel changes must be learned. Again, you must have twenty-four eyes in your head, because you must help the slow one and hold back the rapid, but careless worker. This kind of a lesson must be most carefully planned step by step, if no time is to be wasted.

You will ask whether the pupils copy from one another. They do, much more at first, however, than later on, when they understand that they are watched because you are there to help them. And if poor, slow Mary copies from her brighter neighbor at times, perhaps with your permission and encouragement, does it do her much harm? Does she not get more in less time than if she labored at her seat by herself and failed utterly because of discouragement and lack of confidence?

5. Occasionally I dictate German sentences to the entire class at the board, standing in the center of the room where I can see them all and where they ought to be able to hear me; it is excellent drill for eye and ear, especially if the entire sentence is read before the pupils are allowed to write it, and if it is never repeated until all the sentences are finished.

6. I believe every grammar has some English sentences which are to be translated into German. This has always been and still

is the most difficult kind of a lesson to teach. There is so much occasion for poor, careless work without any thought on the part of the pupil and he seems to land nowhere. Unless pupils have had drill in sentence-writing in Latin, they make so many careless mistakes that results are often worse than nothing. I used to write the English sentences on slips of paper and pass them round, but I have abandoned that method except for advanced students. The pupils are not interested in any sentence but their own unless the English is put on the board, and that is a waste of time in class. Instead, why not put the English sentences on the board before class and assign them to the pupils by number? This is successful if you do not use the board for other classes in the meantime.

For a beginning class, we develop each sentence orally, perhaps with the aid of the board, and then the following day they are assigned for board or book work. If they are difficult, they are put on the board first, and at some later date put into the notebooks to be handed in. I do not believe in putting them on the board from memory because it takes too much time and they are generally too full of mistakes. I allow the paper or the text to be taken to the board.

In the composition work in more advanced classes we take the reading lesson that accompanies the sentences, or the rules and principles if there is no reading matter, all at the same time. The sentences are prepared outside of class and quickly copied on the board. We state the application of the principle or rule as each sentence is read, the pupils making corrections in their own papers. The book we are using in our third-year work has eighteen sentences in each lesson. This enables us to write each one on the board and to discuss it during the recitation. We use our text book and papers freely and talk in English about the grammar points involved in the sentences. I review these in oral or written tests, as happens to be convenient or feasible. So far I have found no quicker and better method.

7. Lastly (and this is most old-fashioned and I suppose not in agreement with any reform method), I teach syntax by dictating English sentences, each one to be written by the entire class at the board in German. Sometimes we write ten sentences, sometimes only five. I want to drill on the order of the verb in a sentence, transposed order. I start with a simple sentence,

gradually building it up into a complex sentence. The process of taking out the personal verb and placing it at the end of the clause is a mechanical trick; the eye may catch it where the ear has not. We can often work out ten sentences in as many minutes. The same can be done with the inverted order, also with prepositional constructions, compound tenses of modals, and so on. This exercise is a sort of game if you will let pupils keep a score of the number they get right. Any mechanical drill is a relaxation for mind and muscle and proves valuable if you are ready for it when the pupils need it.

As I have indicated before, these few devices have their particular place in teaching the study that sometimes seems the hardest of all branches in the high-school curriculum. They have come to me during a long experience. I have returned to many of my old methods of board work after repeatedly trying to be converted to the new, almost exclusively oral recitation, and finding it lacking in precision and permanency.

A popular slogan of today is, "Teach the child, not the subject." I can find no better way of helping and teaching a child than to know how he goes at his work, learning and improving his habits of study. How can I do this better than by watching him at the board along with twenty others? If he goes often, he soon forgets that he is being watched and works because he wants to get results and keep up with his class. How often I have watched a slow pupil at the board, the first few times accomplishing almost nothing because of failure to get my directions, and when getting them, so far behind the class that the point was lost, or in bewilderment just copying from his neighbor. What satisfaction it has been to watch him gradually overcome these difficulties to the point where he could, sometimes at least, finish with the class! What a look of joy on his face when he could work out his problem alone and wheel about to face you, knowing what he had done was there to see and was worth seeing! If there is only one such result in each class in one year, has it not been worth the careful planning and constant alertness required of the teacher?

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## SOME IDEAS FOR THE TEACHING OF FRENCH IN SECONDARY SCHOOLS

Not all of the ideas that follow are original. Some of them are, so far as I know, and others are borrowed, but all have worked out successfully in my classes.

At the beginning of the first year of French, I try to arouse an interest in languages in general, in foreign lands and in foreign customs. The first lesson is a brief history of the French language. The pupils tell where it is spoken, and we touch upon the differences between the Canadian French with which some of them are more or less familiar, and the French of France.

This year I was fortunate enough to have in my class a boy who had attended school in Paris for three months. He gave us a very interesting account of his experiences there. As soon as he had finished, an Italian boy asked if the next day he might tell about schools in Italy. Then one of the other French teachers told me that she had a boy who had been to school in Finland and that I might "borrow" him. He gave us a splendid account of his school life in that country, and said a few sentences in Russian, Finnish and Swedish. He also wrote some Russian on the board, explaining the characters. Then I discovered that I had in the class two pupils who had been born in Finland, and who could add many instructive facts about the country and the customs of its people. They too spoke some Finnish for us, and that led to a desire on the part of the pupils to hear some of the other languages.

The following day, therefore, a Senior who was in the class, read a selection from Virgil; an Italian boy read a poem in Italian; I read one in French, and also a Spanish selection, and a student of German read a German poem. We discussed the characteristic sounds of the different languages and the differences between the Romance and the Teutonic tongues. Then I asked which language seemed to be the most musical and the majority decided in favor of Italian. Of course that decision pleased the Italian boys. (There were three of them in the class.)

All this really took very little time and it seemed to start the class off with enthusiasm for the year's work. The proverb—"All's well that ends well" is doubtless true, but "Well begun is half done" is equally true. To arouse interest in the study of a

language at the beginning and to inspire the pupil with a desire to learn it, is half the battle.

There is one other great benefit from this discussion and comparison of languages, namely: it gives the American pupil a respect for the foreign boy or girl who can speak two languages fluently, and it gives the foreign pupil *self* respect. He realizes that he has no cause to be ashamed of speaking in his home a tongue other than English.

Having stimulated the interest of the class, my next attempt is to answer for the practical minded boy, the question—"What's the use?" A question he is sure to ask when the newness wears off, when he begins to meet with difficulties and discouragements. To be ready with at least one answer to this question I have "borrowed" an idea. I have the pupils bring into class, advertisements from American newspapers and magazines, containing French words and expressions. Sometimes I mount these on large squares of cardboard and hang them in the room. Sometimes I write them on the board. We always drill on the pronunciation and discuss the meaning. They add to the pupil's vocabulary and to his general information. If he never goes on with his study of French, he will, at least, pronounce correctly "bouquet", "chauffeur", "encore", "table d'hôte", "à la carte", "lingerie", "jabot", "vaudeville", "buffet" and countless other such words. In fact, it is a revelation to him that there are so many French expressions in daily use in this country, and the boy (for it is usually a boy) who is inclined to ask, "What good will the study of French ever do *Me?*" begins to see that it has some practical value. When he goes to the Movies at the "Bijou" with his chum, it gives him a feeling of superiority to be able to impart the information that "Bijou" means jewel.

Having stimulated interest in languages and having shown one reason why the American boy should know something of French, I next make use of a few devices to "sugar-coat" the grind of language study. Only a few, however, for there is too much "sugar-coating" in our present system of education.

When we come to the numerals, for example, I tell the pupils that the next day we shall play a game that will necessitate their being able to count from one to one hundred in French and that those who fail will have to pay forfeits. Rarely does a pupil

come into class without having learned his numerals. The game is "Buzz" with which doubtless everyone is familiar. To redeem the forfeits (the names of those who failed is written on a slip of paper) I ask for the conjugation of a tense of a verb, the writing of the demonstrative adjectives, or the recitation of a French verse that has been learned. Usually the pupils who have not failed have good suggestions to make in regard to the penalties for those who have forfeits to pay.

The game of "Packing a Trunk" is useful in reviewing vocabulary, and for this purpose, too, vocabulary matches conducted like spelling matches, have proved of value. I also have these matches for drill on the principal parts of irregular verbs.

In my second year classes, I have set aside one day a week when nothing but French is spoken by teacher or pupils. Anyone who violates this rule has to pay a penny, and this money is to be spent for a French flag for the class-room, and for pictures. The pupils have entered into this scheme with a splendid spirit and even the most timid and retiring ones have gained confidence and courage from their necessity. To be sure, the other day a boy who finds conversation rather difficult, and who had become hopelessly involved in the wording of a question that he was trying to ask, burst out with "Say, how much will it cost me to talk English the rest of the period?" I convinced him that it would be a very expensive privilege. The members of my first year classes have heard about our "French Day" and are begging me to try it with them. I have promised to do so a little later.

For the second and third year classes I write riddles and epigrams on the board from day to day. The pupils take great interest in solving them, and they learn many new words from the necessary consultation of dictionaries. I often see first year students studying them too, and, sometimes they ask for the meaning of a word, or the translation of the whole. Their curiosity is aroused and words learned in this way, from a real desire to know, are remembered long after others are forgotten.

In teaching the verbs in second and third year classes, after the four regular conjugations have been reviewed, I assign for one day a week, three irregular verbs, choosing first those that are irregular in principal parts only. Then I give a written test comprising ten forms, such as: "that I may conclude"—"he



would conclude"—"that we might have concluded." For a few weeks I name the tenses. After that, I give only the English, except in past tenses that have to be distinguished one from another. This sort of "verb quiz" has three great advantages over the kind where whole tenses are written. In the first place, it tests the pupil's knowledge of the verb in less than ten minutes of the recitation period. Secondly, it requires only a few moments of the teacher's time to correct the papers. Thirdly, it trains the student to think of the verb forms separately and individually, as he uses them in conversation.

In my third year class, this year, at the suggestion of one of the boys, we had secretaries' reports of the preceding meeting of the class, read at the beginning of each recitation. These reports were written in a note-book in French, read and corrections and additions made, as in the case of any report. The pupils took a great interest in this and added many new words to their vocabulary. My class is large and so we appointed a secretary to serve for two days only.

When we had been round the class, and I felt that they had derived all the benefit possible from this sort of work, I changed to diaries. Here again, I used a note-book and had one pupil write a diary for two days in succession, the aim being to make it just as interesting and "newsy" as possible. This work brings in the idioms about the weather, the use of reflexive verbs, the agreement of past participles, and an entirely different vocabulary from the secretaries' reports. I have an educated French boy in the class and I started with him. He wrote a most interesting diary, in a very pleasing style, and the others not wishing to be out-done, have produced some amusing and worthwhile papers. The class will listen with the keenest attention while the diaries are read, in order not to lose any of the jokes. If there is a new expression which they do not understand, or a mistake, up come the hands, for it is agreed that they may interrupt for the purpose of explanations or corrections. I look over the book from time to time and correct in red ink, mistakes in endings, or agreements.

After this sort of practice in original composition, about the beginning of the spring term, I assign a subject to a pupil for a theme which he is to prepare outside of class, with the help of a dictionary. The next day, before school, or at recess, he writes

it on the blackboard. Then in class, he reads it aloud and the class make the corrections. In this way, it seems to me that the pupils learn more than where all write themes on paper. In the latter case the teacher has to spend a great deal of time correcting the papers and more than half of the pupils will not take the trouble to look at the corrections when the papers are returned to them. A few will look at the corrections, but will not understand why they were made, and will not ask. The subjects of the blackboard themes are varied with an idea of constantly enlarging the pupil's vocabulary. A letter to a friend who is ill with the "grippe"; an account of a week's vacation in the country, in the mountains, at the shore; a theatre party; a dinner in a restaurant; winter sports.

Another device that I use in second and third year classes, is in connection with the "Bulletin de L'Union Panamericaine" published in Washington, D. C. This is a wonderfully interesting and instructive magazine. The students take it from my desk, and learn many new words, simply by studying the titles of the fine pictures and illustrations. But in addition to this, I ask a pupil to read something in the magazine and to report on it to the class the next day. In the third year French he gives his résumé of the article in French; in the second year, in English, but in both cases when he has finished, he goes to the board and writes two or three new and important words found in the article and he explains their meaning to the class.

There is one part of the magazine devoted to recent inventions, just a paragraph about each, and a picture. The boys usually select one of these and their science vocabulary has been brought up to date. They have learned the French for "horse-power", "apparatus", "magnet", "motor vehicle", "gasoline", "at the rate of" and the terms that have to do with aviation. This takes only a few minutes at the beginning of the recitation.

The Drawing Department of the school has co-operated with us and the pupils there have enlarged in pen and ink, also in water color, some simple pictures taken from books and magazines. These, mounted on cardboard and hung on the wall, furnish a varied material for conversation.

As I said at the beginning of this paper, I cannot claim that all of these ideas are new and original. Perhaps none of them are

for one often thinks that he is discovering America when he is only finding it again, but I hope that some of them at least may prove as helpful to other teachers of French as they have to me.

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## THE USE OF PICTURES IN THE COLLEGE GERMAN CLASS

One not infrequently meets the opinion that in the college class-room pictures for object lesson work are out of place; that college students are apt to regard the use of pictures for instructional purposes as childish and much below their dignity. After using pictures in my college classes in elementary German for several years, I find there is no such resentment, and that college students welcome any devices that make the language instruction more real and vital. And what is true for college students, would be at least equally true for high school students. In fact, college freshmen do not in their mental attitudes differ essentially from high school students.

The reasons for using pictures in elementary language instruction may be stated as follows: In the first place, the points of association are greatly increased. To be sure, one cannot by holding up a picture of a dog and saying *der Hund*, actually make the student think *der Hund*. Without a doubt, the student consciously or unconsciously reasons: *Der Hund* is the German equivalent of *the dog*. But it is, I believe, perfectly obvious that the student will longer remember the expression *der Hund*, when he has seen the picture, heard the teacher's voice, pronounced the word himself, and, last of all, seen the word and recorded it in his notebook; for he has exercised his eyes, his ears, his organs of speech, and the muscles involved in writing, and accordingly has this four-fold association in his brain centers.

Again, the use of pictures involves a great saving of time. Who cannot by a single glance at an object or its picture gain a much more real and adequate conception of it than by reading the most detailed description of it? If the student sees the picture representing a footstool, an ordinary chair, and an easy chair and hears the German equivalents, *Schemel*, *Stuhl* and *Sessel*, he will without much explanation ever afterwards remember that there is an essential difference between *stool* and *Stuhl*, and that not every chair is a *Sessel*. And who can have an adequate idea of a *Kachelofen*, except the student who some day learns that what in the picture *Die Wohnung* he has been taking for a monument or a cabinet, is in reality a stove?

But perhaps the best reason for the use of pictures in the classroom is the increased interest of the students. They feel that they are getting hold of the language in a real and vital way, that they are not studying merely a dead book, but a living language, capable of being used in conversations dealing with the practical affairs of every day life. Of course, they do not acquire a great vocabulary or attain great proficiency in German the first year or so. Perhaps they may even never learn to think consistently in the foreign tongue. No one can do that without years of experience in the new language, or without being buoyed up in his conversation by one native to the language. With most of us, it is rather a skillful manipulation, not of words, but of whole phrases, sentences and idioms; and if we come across a new German expression we are not intellectually satisfied, until the English equivalent is found. Let an unexpected situation arise and we invariably think in English. No, the mastery of a foreign tongue is not easy and not acquired in a day, but the student who has enjoyed *Anschaunungsunterricht*, nevertheless has a better foundation and is better equipped to master the German language, than the one who has been without such instruction.

Just as important as the use of pictures is the kind of pictures selected and the method of their employment. It may be stated as a working principle, that the pictures selected should, in general, harmonize well with the lesson book employed, and should contain objects occurring frequently in the daily walks of life. Personally, I have found the well-known Perry pictures very usable. With the German lesson book before me and the Perry Pictures Catalogue in hand, I selected those pictures that best illustrated the vocabularies and verbs occurring in the text-book. The only objection to these pictures is that the one cent size is rather too small, whereas in the five cent size the number of subjects is rather limited.

The best pictures for language instruction known to me are the Hölzel *Wandbilder*<sup>1</sup> designed especially for this purpose. There

<sup>1</sup>Additional Hölzel pictures are: *Der Bauernhof*, *Der Wald*, *Das Gebirge*. Similar series are the *Anschaunungsbilder* by Hirt, and the *Neue Bilder für den Anschauungsunterricht* by Kafemann, the latter comprising only the seasons. The Kafemann pictures are very clear and distinct, and somewhat more modern than the others. A guide to this series is Renk's *Führer durch die Jahreszeiten der Kafemann'schen Anschauungsbilder*, a booklet costing 20 cents. These large wall pictures cost ca. \$2.00 each, and may, in times of peace, be ordered from G. E. Stechert & Co., New York.

are six pictures in this series: *Der Frühling*, *Der Sommer*, *Der Herbst*, *Der Winter*, *Die Stadt* and *Die Wohnung*. Especially valuable is the last named picture, which shows us a kitchen, a living and dining room combined, and a bed chamber, all crowded full with the objects of furniture found in a German household. However, all these pictures contain such an array of objects, some of which are unfamiliar here in America, that the teacher may easily overlook some or miss their function. Little treatises, entitled *Sprechübungen par Meneau et Wolfstromm*<sup>2</sup>, upon each of the four seasons and the dwelling as represented by the Hölzel pictures, will prove of great aid. These little booklets contain a small cut of each picture and about seventy pages of systematic German material on different parts of the same. A few of the chapter headings on *Die Wohnung* are indicative of the general plan: *Das Wohnzimmer*, *Bau des Hauses*, *Verschiedene Teile eines Hauses*, *Die Glieder der Familie*, *Das Klavier*, *Der Schreibtisch*, etc. The careful reading of these booklets cannot but enrich the teacher's practical vocabulary and increase the usability of these pictures in the class-room. The serviceability of these pictures is still further increased, if they are mounted on a tripod with rotary cross-bar, for by means of this mechanism and by means of a wall-attachment, three pictures can be used simultaneously,—a thing much to be desired for certain verb drills.

The successful use of these *Realien* requires careful planning in advance for each day's lesson. Upon entering the class, the teacher must know just what pictures he is going to use, what new words he intends to teach the class, and what grammatical principles he wishes to illustrate. He must ever keep in mind the fund of German knowledge the student already has at his disposal, and must see that he uses it. He should not try to cover too much ground at once, as he is in danger of doing with the Hölzel pictures, and should keep the vocabulary of the student strictly under control. Only some such procedure as this will bring results. Haphazard work at random merely consumes time and does not get the pupil anywhere.

The following are some of the special uses of these pictures. At the very outset, the picture *Die Wohnung* can be used in a very

<sup>2</sup>Each booklet costs fifteen cents and may be secured of G. E. Stechert & Co.



practical way to develop the student's appreciation of the value of the different cases and genders of the definite article. The following sentences will serve to illustrate:

*Der Vater* sitzt auf dem Sofa.  
{ *Des Vaters* Haar ist schwarz.  
{ Das Haar *des Vaters* ist schwarz.  
*Der Sohn* steht bei *dem Vater*.  
Ich sehe *den Vater*.

*Die Mutter* hat das Kind im Arm.  
Das Kleid *der Mutter* ist grün.  
Das Bett ist hinter *der Mutter*  
Ich sehe *die Mutter* in dem Schlafzimmer.

*Das Kind* ist sehr klein.  
Die Mutter *des Kindes* ist gross.  
Die Mutter gibt *dem Kinde* heute einen Namen.  
Die Mutter hat *das Kind* im Arm.

If the teacher writes these sentences on the board underscoring the words here italicised and the student copies them, the latter will gain not only a good idea of the declension of *der*, but a considerable fund of useful German as well.

Another valuable use of pictures is their employment in the preparation of the vocabulary of the new lesson. This use is rather difficult to illustrate within the limits herein imposed. If, however, the teacher will select pictures containing objects representing the new words of the next lesson in the text-book, and will conduct a simple German conversation about these objects in such a way as to employ the nominative singular, the genitive singular and the nominative plural, and will require the student to name these forms before they are written on the board, he will be agreeably surprised the next day to find how well the students have mastered the new vocabulary.

Personally, I have found pictures particularly beneficial in all sorts of drills on verb forms. Some, of course, prefer pure Gouin drills for the verb. For instance, Dr. Krause says: "If we employ with nouns and adjectives the perception method or *Anschaunungs-*

*unterricht*, then for verbs and pronouns the Gouin method should be used as much as possible. The dramatic instinct in children and adolescents is so unmistakable that we as teachers ought to take cognizance of it and call it into operation as much as possible. By a series of actions performed or imagined either by one pupil or by several the complete conjugation, at first in the present tense, afterward in all tenses, can easily be mastered."<sup>1</sup> With this statement of the case I quite agree, and one of my primary objects in creating a *du-row* in my elementary German class was to enable me better to employ the Gouin method in drilling on the different verb forms and pronouns of address.<sup>2</sup> But with a little exercise of the imagination it is quite possible to use pictures for verb drills, often for verbs which in class could not be acted out in a concrete way.

Let us assume that the class is studying the verbs *spielen* and *arbeiten*. I turn to the picture *Die Wohnung* and say:

Das kleine Mädchen auf dem Bilde ist Marie.  
 Marie spielt mit der Puppe.  
 Die Katze spielt mit dem Ball.  
 Maries Schwester Anna spielt Klavier.  
 Was tut Marie?  
 Sagen Sie mir, was Marie tut.  
 Fragen Sie Marie, ob sie mit der Puppe spielt.  
 Was antwortet Marie?  
 Fragen Sie Marie und die Katze, ob sie spielen.  
 Was antworten sie?  
 Was tun Marie und die Katze?  
 Bitten Sie Marie, nicht so viel zu spielen.  
 Bitten Sie Marie und die Katze, nicht so viel zu spielen.  
 Bitten Sie mich, etwas mehr zu spielen.  
 Dies ist das Dienstmädchen.  
 Sie heisst Katharina.  
 Man sagt „Sie“ zu dem Dienstmädchen.

<sup>1</sup>Carl A. Krause, *The Direct Method in Modern Languages*, Charles Scribner's Sons, 1916, p. 59.

<sup>2</sup>For a detailed account of the uses of the *du-row* the reader is referred to the article, *The Du-Row in a College German Class* in the *Monatshefte für deutsche Sprache und Pädagogik*, September, 1915.

Spielt Katharina, oder arbeitet sie?

If the students do not catch the force of *arbeiten* at once, I turn quickly to the picture of summer, where the men are cutting wheat and the women tying it in bundles and say:

Diese Männer arbeiten.

Sie schneiden den Weizen ab.

Diese Frauen arbeiten auch.

Wir arbeiten in dieser Klasse, wir spielen nicht.

In this way I am enabled in a purely inductive manner to develop the present and imperative forms of the verb. To drill on the preterite tense, I ask, „*Was tat Marie gestern? Katharina?*” For the perfect tense I ask, „*Was hat Marie gestern getan?*” and for the future, „*Was wird Marie morgen tun?*” By the use of other pictures such verbs as *fliegen*, *schwimmen*, *fliessen*, *schiessen* and others not readily acted out in class can be thoroughly drilled and the students are enticed into learning the principal parts almost without their realizing it.

A final valuable use of the Hözel pictures is in dictation exercises suitable for the end of the first college year. For the initial dictation exercises I worked out a set of simple German sentences myself based upon the *Sprechübungen* mentioned above. For more advanced dictation I frequently read passages from the *Sprechübungen* directly. To show how simple the German may be and yet have practical value I quote a few of my paragraphs on the family as represented in the picture of the dwelling.

Fast alle Glieder der Familie sind jetzt im Wohnzimmer.

Der Grossvater sitzt im Sessel neben dem Tisch und liest die Zeitung. Sein rechter Fuss ruht auf einem Schemel.

Der Vater sitzt auf dem Sofa; der Sohn steht neben ihm und sieht in ein Buch.

Die jüngere Tochter sitzt auf einem kleinen Schemel und spielt mit ihrer Puppe. Vor ihr liegt eine Katze, die mit einem Ball spielt.

Links sitzt die ältere Tochter am Klavier und spielt. Vor ihr ist das Notenpult, worauf das Notenbuch steht.



Die Mutter ist nicht im Wohnzimmer. Sie ist im Schlafzimmer und hält ihr kleinstes Kind im Arm.

Die Grossmutter ist nirgends zu sehen.

Das Dienstmädchen trägt die Suppenschüssel eben herein.

By pointing to the objects as I read, very little explanation is necessary. After the dictation is corrected, the students learn it and thus increase their systematic German vocabulary.

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## REVIEWS

**A New Text Book of Maupassant.** Guy de Maupassant, *Contes Choisis*, edited with biography, notes and vocabulary by Murray Peabody Brush. New York, Holt & Co., 1916, 16mo., xi + 184 pp. 55 cents.

I do not think anybody can deny the advisability of giving French classes at least a taste of the French short story at its best, that is to say of Maupassant. Since, however, there are already several collections of his stories, the objects of a new edition must be either to offer a totally new set of material or to edit the old material better than it was ever edited before. The danger of trying to edit new material is obvious: the stories which are admittedly the very most excellent among those adapted to class work, have already been done. Is it worth while to resort to stories either second rate or inappropriate just for the sake of variety? I should answer, No. For, given the fact that the average student of French, in his limited time, should read many different authors from the seventeenth century to our day, he is not likely to have time for more than one collection of Maupassant stories. He should, therefore, for literary completeness, read by all means the best Maupassant ever wrote (the linguistic value of his stories remaining approximately the same).

Judging from the choice made by the editors of the principal college editions of Maupassant, I find these facts: of the thirty-four published stories, eighteen only appear once; the remaining being edited as follows: *La Parure*, 5 times; *La Ficelle*, 4; *En Voyage*, *La Mère Sauvage*, *Deux Amis*, *Les Prisonniers*, *Une Vendetta*, *L'Aventure de Walter Schnaffs*, each 3 times; *Les Idées du Colonel*, *L'Apparition*, *La Peur*, *Le Baptême*, *Toine*, *La Main*, *Tombouctou* and *En Mer*, each twice. We may then say, taking as correct the composite judgment of these editors, that the first mentioned eight stories are the very best among those adapted to class work and that they may be rated in that order. Most of them are admittedly such masterpieces that all students should know them. Assuming this rating to be correct, I find that Mr. Schinz's edition including six out of the eleven, is, from the point of view of literary excellence, the most complete; Mr. Buffum's *Short Stories* and Miss White's *Huit Contes Choisis* coming next in order, and Mr. Brush's text coming fourth. In fact Mr. Brush has compromised by including three acknowledged masterpieces; *La Parure*, *La Ficelle*, *Une Vendetta*, then nine stories which I take the liberty of calling, from the standard set by Maupassant, second rate, even though splendidly done. They are fine sketches, some moody, even morbid, some amusing, though coarse (two of them are so coarse as to be unfit for use in class, at least in a mixed class), not the perfectly rounded off models we expect from a master. In two respects this collection, however, attains its objects: in illustrating the varied talent of the author, and the different phases of his life. It is a question whether the other editions do not attain these objects as well, the second being so subtle a thing as to escape most students anyhow, and from the point of view of literary value far less important than the excellence of the stories in themselves.

Now, concerning the editing of this book, the general methods and the average standard seem to have been followed. The biography of Maupassant

is not only adequate, but sprightly, pleasingly done and complete, though appropriately brief. Perhaps more abundant references might have been given for those exceptional students who indulge in personal investigation of authors studied. I shall not insist on such a small matter!

Three things remain to be considered: the order of the stories, the Notes and the Vocabulary.

It is not apparent whether the order of the stories is based on linguistic difficulty or mere variety. To be sure, dismal and gay stories are pleasantly alternated, but the two stories containing dialectal idioms, which might be confusing to the student, are the third and the eighth; the story containing most elaborate description is not the last but the tenth. I think an editor should arrange his material with an apparent object in view, and express this object, for the benefit of both the teacher and the student, in his Preface. And, I may add, the best order is that of linguistic difficulty. Indeed throughout this book one wonders whether it was meant for first year or third year French. Though it is difficult to pigeonhole arbitrarily any text, still every book should have its general province, indicated by the editor and possibly followed by the teacher. The book may then be read consecutively, not skippingly. The resulting agreement of editor and teacher helps in achieving the best results with the students.

Concerning the Notes, they are all placed at the foot of the page. About this matter opinion differs—it is not an important question. But they are scarce. Most of them explain quite fully questions of proper names, some of them questions of idioms, very few indeed are grammatically explanatory. Does this indicate that the book was meant for advanced students? Is there any teacher of French even in our highest universities so ideally optimistic as to think that students, even third year students, do not need to have special idioms explained and re-explained, so as to get not a barbarously literal, but an elegantly equivalent translation? Indeed the more students are advanced the more certain delicacies of style and linguistic peculiarities should be pointed out and examined closely. If they are included in the text, he may remember them more readily. Only if the student gets a thorough grasp of the character of idioms will he be able to use them in his composition and conversation, and thus approach real "Frenchness" of expression.

Much grammatical material is relegated to the Vocabulary. This seems wise. For instance, irregular plurals of nouns, irregular pronunciation, irregular verbs,—all this is indicated most conveniently. It is not quite apparent why *a, 3d p. sing. pres. ind. of avoir* should be included and not *avons*, etc. It would be well if vocabularies were preceded by a note on the exact method followed.

Concerning the translation of words even a cursory glance at this Vocabulary shows at once that it is very carefully done, and that the author knows both his French and his English with the familiarity given by solid scholarship, good taste, and teaching experience. In some details one might differ with him. I feel, for instance, that *vieux malin*, as used in *La Ficelle*, though obviously meaning cunning, is best translated by "old rascal;" that *distract* for *distraine* is a clumsy cognate; that *heureux* is not adequately translated by "happy,



joyful," since on page 17 it means "lucky": etc. In dealing with dialectal words it would not be superfluous to say that they are dialectal. All cognates are included. People's opinions vary about this, and the thoroughness of Dr. Brush's work can hardly be used against him, even though his labors would have been somewhat curtailed by omitting such obvious things as *blond*, blond; *enveloppe*, envelope; *perplexe*, perplexed, etc. With such a vocabulary the student need have no trouble. And unfortunately the trend of education today seems to be to save the student from making any effort whatsoever. Would it be Utopian to prepare a book for students as they ought to be, instead of trying to adjust ideals to actual conditions? As Manzoni said: "Ai posteri l'ardua sentenza!" Yet we teachers and critics (often, alas, pedantic) must not be totally contented with the averagely good edition, but crave improvements aggressively new, to help us convey to our students, immature as they are, the value, the beauty of a language as difficult as French, and all its humanizing significance.

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### **The Sounds and History of the German Language** by E. Prokosch.

Henry Holt & Company, 1916. 12mo., xvi + 212 pp. \$1.75.

This most excellent little volume will undoubtedly be welcomed by all who have a part in the training of teachers of German, for, as the author says in his Preface, "phonetics and historical grammar have at last come into their own as legitimate and indispensable elements of the training of foreign language teachers"; and a book which makes such a sane and plausible application of the principles of phonetics to the problems of sound-changes can hardly fail to meet with a cordial reception.

The work differs from all preceding treatments in that the German language is here characterized "as a direct and nearly unbroken development of the Indo-European parent language, evolved by the continuous action of a homogeneous set of phonetic and psychological tendencies." The first part of the book contains a simple, clear, comprehensive presentation of the main facts and principles of phonetics, with several diagrams and charts; the second part contains the chief facts of historical German grammar, accompanied at each step by a discussion of the physiological and psychological principles underlying the changes which the language has undergone. Other writers have made sporadic attempts to give phonetic explanations of certain sound-changes as, for example, Wilmanns in his *Deutsche Grammatik*: furthermore, it has been long recognized that increased intensity of expiration and articulation was the underlying principle in the consonant shifts, but Prokosch is the first to develop a consistent system for all Germanic sound-changes. While one may differ in the interpretation of certain details, the general treatment of the subject gives evidence of real insight into the nature of the problems under investigation.

As a working hypothesis, the author assumes, with Hirt and others, that in a remote time the Indo-Europeans formed a more or less homogeneous race,

living along the southwestern shores of the Baltic, that is, Northeastern Germany, Denmark and Southern Scandinavia. As this tribe grew and expanded over the greater part of Europe and Western Asia, these peoples "mingled with the native populations of their new homes, and in consequence of this changed their racial and linguistic characteristics to a greater or lesser extent. The Indo-Iranian group was undoubtedly the first to emigrate, the Celtic group the last but one. The Germanic group consists of those Indo-Europeans who had not left the countries of the Baltic Basin up to a few centuries before Christ. For this reason, the Germanic people and the Germanic language must be considered the most direct representatives of the Indo-European peoples and languages" (p. 73).

Phonetic laws are not the product of chance. Each people possesses certain habits of articulation, certain phonetic tendencies. "At a time when the Indo-Europeans had not yet separated into widely different tribes, . . . their phonetic tendencies were generally speaking, uniform," but as "they mingled with people speaking different languages, whose phonetic tendencies differed from their own," they naturally abandoned in part their own earlier phonetic tendencies. In this way, the Indo-European dialects and languages arose. The two chief phonetic tendencies observable in all languages are (a) *strengthening* and (b) *weakening* of articulation. The former of these two is the one which is characteristic of Indo-European and Germanic languages. In fact, according to the author, all purely Germanic sound-changes can be explained on this basis. For example, the shifting of the voiced explosives *b, d, g*, to the corresponding voiceless explosives *p, t, k*, is a result of the strengthening of the force of expiration, whereby the vocal chords are forced apart and hence prevented from vibrating; and again, the shift of the voiceless explosives *p, t, k*, to the voiceless spirants *f, p, x*, is also a result of an increase in the force of expiration, whereby the closure at the lips, teeth and palate is broken and converted into a narrowing. The peculiarities of the High German Consonant Shift, especially in the dental series, are, according to Prokosch, due to Celtic influence. This principle of increase of tensity of articulation is also used by the author to explain the purely Germanic changes of the vowels; thus the change of *ē* to *ī* and of *ō* to *ū* in High German is the result of the increased muscular tension of the tongue. The diphthongizing of the long vowels *ī* and *ū* to *ai* and *au* is, according to Prokosch, distinctly non-Germanic in character, the result of a directly opposite phonetic tendency, namely, of a *weakening* of the articulation; he attributes it to Celtic influence, since it occurred chiefly in the South-east, on territory which was pre-eminently Celtic.

Some scholars will no doubt be surprised at the author's contention that *umlaut*, that is, *vowel assimilation*, is also a non-Germanic phenomenon, due to Celtic, Slavic, and possibly Finnish influences.

These few examples are sufficient to give an idea of the general trend of the work. It is to be somewhat regretted that the author has not given a little more space to the final chapters on Inflections, but he has made a very wise choice in those facts which he has seen fit to include. The reviewer commends

this little volume most heartily to all who wish to get an insight into the real nature of the development of the German language.

C. M. LOTSPEICH.

University of Cincinnati.

**Spanish Commercial Correspondence** by Whittem & Andrade.

D. C. Heath & Co., 1916. 12 mo., v + 322 pp. \$1.25

There has long been felt among those engaged in the teaching of Spanish Commercial Correspondence in the universities and colleges of the United States a need for a text or texts in that field dealing more in detail with the lines of trade existing between our country and Latin America. Such a work would of course necessitate on the part of its author a very intimate acquaintance with Pan-American commercial conditions and needs and also very skillful classification, in order to put the varied amount of material with which it would deal into categories that could be studied advantageously by the student.

The author of this review has for some years been engaged in the teaching of a certain amount of what is commonly known as Commercial Spanish, and, as a letter writing text, has been using a work, which, though excellent in practically every other respect, has the distinct disadvantage, from the standpoint of the American teacher, of dealing merely with the commercial relations existing between England and Spain, and that principally in the cloth trade.

It was therefore with a certain degree of regret that the reviewer found, on examining Messrs. Whittem and Andrade's excellent little text that it does not seem to have taken into account what to the reviewer seems a very obvious lack in the field of Spanish Commercial Correspondence, for, while the material utilized was obtained from New World sources, no consistent effort has been made to initiate the student directly into the different lines of commercial intercourse in which he may later be engaged.

Of especial interest to the teacher as well as to the student, and greatly to be commended from the pedagogical standpoint, are pages 147 to 150 inclusive, in which is explained the correct method of using this, or, for that matter, any similar text. The point made by the authors cannot be too strongly emphasized for the student, namely that an idiomatic letter in any foreign language is first of all the result of a conscious process of stringing together the phrases and sentences found in the material set before him. Only too easily detected is the effort made by many students to compose their letters at first hand. The student can, in learning to write correct Spanish letters, follow to advantage no other method than that proposed by the authors and the sooner the teacher is able to impress this upon the members of the class, the sooner they will find themselves upon the right track.

The one hundred specimen letters in Spanish chosen by the authors as original models are representative and excellent from the language standpoint. Personally the reviewer would have preferred a grouping of these model



letters into the different classes of communications into which any commercial correspondence naturally falls, such as, for example, "Offers", "Acceptances", "Refusals", "Statements of Accounts Current", etc., which would naturally entail a corresponding arrangement in the English letters to be turned into Spanish. It would seem that a logical division into categories would give the student a clearer understanding of the whole field.

In their treatment of the formulae used in Spanish Commercial Correspondence, the authors have followed the plan of grouping into different classes, and this part of the book is well calculated to give the student the ability to acquire for himself and in logical order the phrases and sentences which he must possess for this class of composition.

Messrs. Whittem & Andrade's little text is, on the whole, a very excellent one and should be a welcome addition to the material available to the teacher of Spanish Commercial Correspondence. The Spanish is original, not translated, and has no English flavor, and in the hands of the careful teacher, the work should be excellent for its purpose.

The reading of the proof has been carefully done, and only one or two minor errors have been noted.

C. D. COOL.

University of Wisconsin.

**Goethe's Poems**, edited by Martin Schütze. Ginn & Co., 1916.  
12mo., lxxxi + 277 pp. 75 cents.

Professor Schütze's attractive new edition of Goethe's Poems immediately challenges comparison with the similar collection edited fifteen years ago by Professor Goebel (Holt). The appropriate points of view for the critic are the selection and arrangement of the poems and the character of the "apparatus" of introduction and notes. We shall designate Professor Schütze's book as S, and Professor Goebel's as G.

There is a striking difference in selection between the two collections. Though considerable individual variation was to be expected, in choosing from so extensive a body of lyric verse as Goethe's, yet it is surprising to find that fully half of the poems and epigrams in G are missing from S, and that just two-thirds of the selections in S are not found in G. A good part of these differences refer to epigrams, in respect to which the difficulty of choice is especially great, and many others seem to the writer unimportant either way. But many famous and biographically valuable poems are involved. Thus G alone includes *Aussöhnung*, *Dauer im Wechsel*, *Wandrer's Sturmlied*, *Bei Betrachtung von Schillers Schädel*, *An das Schicksal*, *Künstlerlied*, *Wenn im Unendlichen*, and several of the more familiar Roman Elegies. S has to its advantage such poems as *Bergschloss*, *Rastlose Liebe*, *Gesang der Geister über den Wassern*, *Der Liebende schreibt*, Klärchen's and Gretchen's songs, the Watchman's song from *Faust*, *Mailied*, *Nähe des Geliebten* (one of the "twelve greatest songs", according to S), and *Diner zu Koblenz*. The balance here inclines to the side of S; both collections contain much that would not be missed to

make room for the poems lacking from this list. And both lack some of Goethe's best—e.g., the wonderful lyric *Zueignung* to *Faust*, one of the poet's finest "confessions".

In arrangement G is generally chronological; and it is the writer's conviction that this is the pedagogically acceptable arrangement for such a collection, particularly so in the present instance, as Goethe's poems are so clearly bound up throughout with the changing experiences of his life. This is all the more true as it is the purpose of both editors to produce, not a *florilegium*, but a collection illustrating the poet's development. S has a novel and complicated bilingual grouping. The three great divisions are "Songs", "Poems", and "Sprüche". First come "The Twelve Greatest Songs" (as one would say "poems everyone should know" and memorize), then "Songs of Individual Import", "Lighter Occasional Songs", "Folk Songs", and "Gesellige Lieder". Under "Poems" the subheads are "Narrative Poems", "Odes" (another name for what Goethe called Elegies) and "Man and the Universe (*Weltanschauung*)". The lack of unity and consistency in this grouping testifies to the difficulty of finding any satisfactory grouping based at the same time upon excellence, form, and subject matter. To some extent Goethe's own arrangement has been followed, but this arrangement is broken through so frequently that the occasional observance of it loses its value. The editor's attempt to find an arrangement "determined by readily intelligible considerations of inner coherence" cannot be said to have succeeded fully. It is difficult for the reader to feel such coherence between the tragic force of the Harpist's songs and the sentimental foolery of the *Leipziger Liederbuch*, and then between the boyish silliness of *Stirbt der Fuchs* and the sonnets that follow; such sudden changes of tone and substance occur frequently. As for the separation from the body of the collection of a special little canon of twelve "greatest songs", this seems not much more appropriate than it would be to print first the two or three great scenes of a drama and then let the rest follow as it may, so that the reader may begin with a good taste in his mouth. It is confusing in another way to find such experiments in narrative verse as the "vampire" ballad *Die Braut von Korinth* and the Hindoo legend *Der Gott und die Bajadere* placed among the philosophic poems ('Man and the Universe'), the rollicking youthful anecdote *Diner zu Koblenz* among the epigrams, and the familiar sonnet *Natur und Kunst* under the caption *Votivtafeln*. The editor has made the chronological study of the poems possible by the table beginning on page lxxii of the Introduction; this table would be more usable if the page in the text were printed opposite each title.

There are outstanding differences in the editorial matter of the two collections. G has a brief and clearly written Introduction, essentially a short essay on Goethe's mind and art, and a separate statement before each group of poems giving the biographical and literary background for the period in question. S opens with a long and somewhat ponderous Introduction tracing the development of Goethe's art and view of life in his lyrical poetry, laying much stress upon the poet's philosophy, and then considers briefly his metrical forms. This Introduction offers much interesting and suggestive material, but it takes far too much for granted in the equipment of the American

student who is to use it. It is a singularly abstract and sesquipedalian study for an author who can be so clear and concrete in his own poems. It is full of verbal riddles for the average student and perhaps to some teachers as well; one can imagine Montaigne placing the editor among the disciples of Heraclitus.

The annotation, too, discloses characteristic differences between the two editions. G gives far more attention to dates and first prints, literary parallels and references to critical studies. S gives more space to direct interpretation and judicial criticism, and to musical settings.

Neither of these two editions makes the other dispensable, and the teacher at least will find it advisable to use both, all the more because of many differences in interpretation to which space forbids detailed reference here.

Professor Schütze's new volume, is excellently printed, and the proof reading is unusually good. A few oversights may be noticed: Page xviii and lxviii, *Im Anfang war*, not *Das erste ist die Tat*. Page xiii, *Fräulein von Klettenberg*, not *Klettendorf* (correct form on page liv). Page 145 line 17, *Öffne*. Page 254 (twice) *Lauterbrunnen*. Page 266, line 4, the date is 1802, not 1822, and what follows is hence incorrect. Page 261, it might be appropriate to state that *Antepirrrena* quotes verbally from *Faust*.

JOHN S. NOLLEN.

Lake Forest College.

**Erstes Aufsatzbuch nach der direkten Methode** by Bruno Boezinger. Henry Holt & Co., 1915. 12mo., 139 pp. 75 cents.

This composition book, the apparatus of which is entirely in German, is more elementary than the same author's *Mündliche und schriftliche Übungen*, and is suitable for second-year work. It contains 36 lessons, each of which is composed of three parts: first, a short poem or easy passage of prose, the *pièce de résistance*, which is expanded by a number of easy questions and explanations (*sachliche Besprechung*). There follows an oral drill (*mündliche Aufgabe*) intended (1) to emphasize, some point of grammar, usually a very fundamental one, e.g., the use of the preposition, adjective inflection, indirect discourse; (2) to enlarge vocabulary by the study of synonyms, the formation of word-groups, and the learning of idioms. Only a few points of grammar are taken up, but they are repeated again and again. Thirdly, there is a written lesson, intended to help fix the main points in the pupil's mind, and to give him a chance to exercise his ingenuity and knowledge in easy "*freie Reproduktion*". Some of the words in the vocabulary are provided with German synonyms.

The lessons are well graded and are not too difficult; this is important. The proof is quite clean; p. 17, ll. 11, 14, for *Drat* read *Draht*; p. 19, l. 11 needs a comma; p. 36, l. 17, invert.



This is a very useful little volume and forms, with its two companions, *Mündliche und schriftliche Übungen und Zweites Aufsatzbuch*, an excellent series, uniform in method. It allows the personality of the pupil more play than do the more formal composition books. At the same time, the preparation of the lessons is not play by any means.

LEE E. CANNON.

Hiram College, Hiram, Ohio.

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## NOTES AND NEWS

### NOTICES TO SUBSCRIBERS

Subscriptions to *THE JOURNAL* run from October to May and can be accepted for the full volume only.

Members of Associations wishing to receive *THE JOURNAL* this coming year should notify their respective secretaries before the expiration of their subscriptions. All changes in address should be reported not later than October 1, 1917.

People living in the South and West, who wish to be considered members of the Association of Modern Language Teachers of the Central West and South, should report through Professor C. H. Handschin, Miami University, Oxford, Ohio.

During the course of May, the October, November, and December issues will be mailed to all subscribers who have not yet received them. Those who do not receive the full volume by May 31st are asked to notify the Business Manager.

Beginning with the second volume of *THE JOURNAL* in October 1917, one page will be set aside for advertisements of teachers seeking employment and schools having vacancies. The rate per line in a half-page column will be reasonable.

### ASSOCIATION OF MODERN LANGUAGE TEACHERS OF THE CENTRAL WEST AND SOUTH

The second annual meeting of the Association of Modern Language Teachers of the Central West and South convened on Friday evening, April 20, in the German House in Indianapolis, under the auspices of the modern language teachers in the Colleges and Universities of Indiana, the Indiana State Normal, and the Public Schools of Indianapolis. Following a subscription dinner, the President, A. G. Canfield of the University of Michigan, delivered a brief address on some reflections produced by the time and circumstances of the meeting. It seemed well to him to put aside for a few moments questions of method, the strictly professional aspect of the gathering, and to consider what is the larger duty of the teacher of modern languages in the present grave national and international emergency. He urged a renewed devotion to the well known ideals of the profession in its aim of enriching America with the finer and more universal aspects

and ideas of other peoples, at the same time pointing out very solemnly and earnestly where the supreme allegiance is due, and the obligation it lays on all teachers to admit within the walls of their classrooms no principles nor ideals foreign to the democracy in which America places her hope.

After this address the meeting heard with great interest the reports of the Secretary-Treasurer of the Association, C. H. Handschin of Miami University, and of the Business Manager of *THE MODERN LANGUAGE JOURNAL*, A. Busse of Hunter College, who had come from New York to attend the meeting. It was a distinct pleasure to learn how both institutions were prospering. The Association has nearly eight hundred members, *THE JOURNAL* fifteen hundred subscribers, and both promise to end the fiscal year with encouraging bank balances. The details of Mr. Handschin's report indicated that the membership of the Association, while constantly growing in numbers and in extent of territory, had still enormous room for expansion, and that certain states, particularly those to the south, have hardly been entered. It was pointed out that the constitution made provision for a vice-president from each state in the territory, whose particular function should be to act as a center of the propaganda for enlarging the sphere of influence of the Association and of *THE JOURNAL* which, in conjunction with the Eastern Federation, it helped found a little more than a year ago. A nominating committee was accordingly appointed to propose to the Executive Council the names of suitable persons, and the hope was expressed that the effect of this step on the membership of the Association would soon be manifest, especially in the more remote states.

Amid the enthusiasm aroused by the unexpectedly good showing of *THE JOURNAL*'s first financial year, Mr. Busse spoke of the rapid increase in the cost of manufacture of periodicals and warned his auditors that the second year's expenses might prove a heavier drain on *THE JOURNAL*'s income. It was, however, the opinion of all present that the Association owed a debt of gratitude to Messrs. Busse and Handschin for the ability and devotion displayed by them in the discharge of difficult and ungrateful tasks.

The Association convened the next morning at 9:30 to carry out its regular program. R. C. Ford of the Michigan State



Normal College urged that the teaching of pronunciation should keep pace with the progress of science in general. The teacher's own equipment is of the utmost importance. Applied phonetics aid both teacher and pupil. Alertness of the pupil's senses is stimulated by hearing the foreign tongue and trying to speak it. In the discussion the opinion was expressed that pupils who have had some training in pronouncing and reading the mother tongue succeed much more readily in acquiring the sounds of another language.

W. E. Mosher of Oberlin proclaimed the importance of word study in general as a part of language study. The immediate value of this subject for foreign language teachers is seen in the study of etymologies, which arouse interest in the language stuff itself and promote associations, and of synonyms. For these latter the speaker deprecated the too frequent habit on the part of teachers and editors of considering an approximate translation as a satisfactory treatment, and demanded greater exactness for example, in the differentiation of such words as *indem* and *während*. It is only thus that the beginner acquires a feeling for the real meaning of sentences.

Charles Young of Beloit advocated teaching verbs as a whole, not piecemeal. He teaches some fifteen irregular verbs in the first semester and about twenty in the second. Frequent tests, oral and written, keep the class fresh on the verbs studied and afford opportunity for drill on pronouns as well.

The Laboratory Method of teaching a foreign language was set forth by E. F. Engel of Kansas University. The paper was listened to with great interest, but there was a general desire to see it in print before forming an opinion on the practicability of the method. In order to make the connection between his class and the subject as close and continuous as possible, Mr. Engel devotes two hours daily to each recitation, and appeals to all the senses by the use of phonetic charts, pictures, much board work and note books in which all the explanations and vocabulary material are entered. His chief aim is the acquisition by his students of a standard active vocabulary, and the awakening of the language sense by establishing all associations, but his demonstration of this by reference to a diagram based on the work of Wundt would demand closer examination than can be given here.

It was generally felt that the practical obstacles to such a method would be grave, no matter how excellent the results might be, but that the two hours daily spent in the atmosphere of the language to be acquired ought to facilitate greatly the cultivation of new speech habits.

In a short talk on the use of the stereopticon, Jacob Heyd of the Kirksville, Mo., Normal School, showed how phonetic charts, pictures of noted places, maps, photographs and the like may be instantly thrown on a screen, and how the amateur photographer may make his own slides in the absence of a convenient place to buy them. Miss Josephine Doniat of the Carl Schurz High School, Chicago, suggested the appointment of a committee to draw up suitable courses of study on the modern foreign languages in line with similar work that is being done by other groups of teachers. The suggestion was approved of.

At the afternoon session, A. Coleman of the University of Chicago maintained that both the advocates and the opponents of the use of phonetics in elementary French should feel it incumbent on them not to mistake the mere employment of phonetic symbols for the application of physiological linguistic facts. A. G. Bovee of University High School showed how beginners are made to comprehend the differing forces of the past descriptive and past narrative tenses. The teacher tells a simple anecdote in French in the present, taking care that gesture or synonyms or dramatic action make the story clear. Then, with the aid of the class, he transfers it to the past sphere, bringing out that all presents which give the setting for the situation become past descriptives, while those in which the chief interest is on the action, the completion of which is evident, become present perfects (*passé indéfini*). The reporter felt that much more emphasis might have been laid on this topic than the time allowed, for certainly the teaching of French tense uses in general is bad enough.

The paper by R. J. Kellogg of James Milliken University, on experimental language investigations in American colleges, was somewhat out of place. The subject would have demanded far more time than was allotted it. The speaker showed how vast was the field but did not connect up the subject with the concrete questions that his audience was evidently chiefly interested in. Herman Babson of Purdue University spoke of concentration in

language study but did not suggest any new methods by which it might be fostered. Two more papers, one by Mrs. Charlotte Hughes of Grand Rapids on dictation, the other by J. A. Hess of Indiana University, on the use of pictures in German classes in college, aroused much discussion and brought the program to an end.

Before adjourning to meet in Chicago in 1918, the Association adopted by a rising vote the following resolution offered by B. J. Vos of Indiana University: "We, members of the Association of Modern Language Teachers of the Central West and South, assembled in annual meeting in Indianapolis, though now as ever convinced of the service we render to American education by fostering and furthering among our youth the knowledge and appreciation of the literature, achievements institutions, and ideals of other peoples, hereby reaffirm, in this hour of war, our supreme allegiance to the principles and ideals of our Republic and to the government to which we have committed their realization."

University of Chicago

A. COLEMAN.

The officers chosen by the Association were also included in the above report, but the managing editor has been requested not to publish the list until it is complete.













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